

# The Musical World.

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A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

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SATURDAY, FEBRUARY 12, 1848.

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## HECTOR BERLIOZ.

A notice of the first concert of this celebrated musician, which took place at Drury Lane Theatre, on Monday evening, is now in type, but is unavoidably postponed till next week, on account of the great length of our review of the Royal Italian Opera prospectus. We may mention here that the reception awarded to M. Berlioz by the English public was highly flattering, and his success as brilliant and decided as his most enthusiastic disciples could have desired. The following programme of vocal and instrumental music, exclusively devoted to the works of M. Berlioz, may be acceptable to our readers in anticipation of our promised article.

**PART I.**  
Overture to the Carnival of Rome.  
Romance, Miss Miran—"The Young Shepherd." Words by M. de Vere.  
Harold in Italy, Symphony in four parts, with Solo on the Tenor, performed by Mr. Hill:—1. Harold in the Mountains—Scenes expressive of Melancholy, Happiness, and Joy; 2. March of Pilgrims, singing their Evening Prayer; 3. The Mountaineer of the Abruzzi to his Mistress; 4. Serenade:—Souvenirs of the foregoing Scenes, Revels of Brigands.

**PART II.**  
The First and Second Acts of the Lyrical Drama of "Faust."  
Pastorale.—The Recitative sung by Mr. S. Reeves; Dance of Peasants with Chorus; Hungarian March; Faust's Soliloquy in his Study; Easter Hymn; Recitative—from the Scene in the Tavern at Leipsic; Drinking Chorus; Song of the Student—sung by Mr. Gregg; Song—Mephistopheles—the Scene laid on the Banks of the Elbe; Air—Mephistopheles—sung by Mr. Weiss; Chorus and Dances of Sylphs; Finale—Grand Double Chorus of Students and Soldiers.

**PART III.**  
Cavatina—from the Opera, "Benvenuto Cellini"—sung by Madame Dorus Gras.  
Chorus of Souls in Purgatory—taken from the Requiem of M. Berlioz. Funeral Oration and Apotheosis; being the Finale of the Triumphal Symphony composed for double Orchestra and Chorus, expressly by order of the French Government, on the removal of the Remains of the Victims of July; and on the Inauguration of the Column of the Bastille. The Solo part performed by Herr König on the Alto Trombone.

The band and chorus, conducted by M. Berlioz, erected upon the stage, numbered about two hundred and fifty performers, who exerted themselves with unparalleled zeal to testify their respect for the composer whose works they were interpreting; and a more perfect and magnificent performance was perhaps never listened to. The band was as one instrument, upon the strings and pipes of which, the conductor seemed to be playing. By the way, we may mention here that M. Berlioz fully realised his continental celebrity as a *chef d'orchestre*; his beating was emphatic and intelligible, and the mass of instrumentalists followed the slightest indication of his *baton*, the minutest shade of expression which he desired to obtain, with marvellous accuracy. The solo singers, Madame Dorus Gras, Messrs. Sims Reeves, Weiss, and Gregg, exerted themselves with praiseworthy zeal.

Not a little of the unusual excellence of this performance

is due to the highly favorable impression which M. Berlioz has known how to produce among the members of his orchestra, by his polished and courteous manners; no conductor that ever entered an orchestra was more affable in his demeanor, or more gentlemanly in his conduct. M. Berlioz respects and loves his orchestra; and herein he shows himself a man of head no less than heart; for without the means of expression how could a composer communicate his genius to the world? The orchestra is the voice which the dumb musician is compelled to borrow in order to tell mankind of the great thoughts that stir within him, of the impressions he receives from natural phenomena, of the movements of his heart and being, under the ever-changing influences of passion. None better understands this than M. Berlioz—who has given so many proofs of being a poet and a philosopher.

## ROYAL ITALIAN OPERA.

THE Prospectus of the season has just been issued, in a neat pamphlet, green-covered and gold-edged. The major part of its contents was anticipated by us, in our article, "The two Italian Operas," No. 51, Vol. xxii. of the *Musical World*. Our present task is, therefore, not a heavy one, which makes us enter upon it with the lighter heart.

The first item gathered from the pages of the little book involves the assurance that the Theatre will open on Tuesday, March 7. This assurance may be relied upon.

Last season, the day announced for opening in the *libellus* of the time was April 6; and though an army of masons, carpenters and bricklayers; of painters, decorators and architects; of contractors, lawyers and conveyancers; of buyers, sellers and bargainers; of managers, mismanagers and what not, stood in the light of the prophecy—although the theatre was as yet but an embryo-Phoenix, slowly rising from the ashes of its precursor, the demolished and defunct mausoleum of Shakspeare and the Kembles—although the lessee of Her Majesty's Theatre, like one of the blind oracles of Greece, launched mystic anathemas against the new undertaking, which not even the *Morning Post* could interpret to the public comprehension—although the sbires and serfs from the ancient house besieged the doors and windows of the as yet unfinished temple, a motley host of frogs and screechows, flapping their wings and croaking strange forebodings of ruin and dismay—although Mr. Lumley constructed for himself an *Opera-glass*, as big as Lord Ross's telescope, and with Baily, the knowing optician, at his elbow, to "draw the sight," ever and anon took a peep at the sky of futurity and saw his own hopes countless as the company of stars that crowd the "Milky Way," multiplied into vastness and kindled into burnished brightness, by the magnifying and glorifying power of his new instrument, a type of the bigness and brilliancy of his imagination—although the critic of the *Post* hoveled nightly under the walls of Covent Garden, shrouding his identity in the obscurity of the narrow street of Hart, and played upon a

barrel organ an old tune of a treaty, with an episode of an exclusive privilege, and a coda of a Chamberlain's injunction, a quaint and time-worn ditty, out of date and out of tune—despite these and maugre those, there stood little energetic Mr. Beale, whose answer to every inquirer was, "WE SHALL OPEN ON THE 6TH OF APRIL,"—and on the 6th of April Mr. Beale proved himself a man of honour, and redeemed his pledge—on the 6th of April the Royal Italian Opera opened.

Well, then, the theatre will positively open on Tuesday, March 7th, 1848. The opera for the occasion will be Rossini's *Tancredi*—a work but rarely heard since Pasta quitted the stage—the principal parts in which will be sustained by Madame Persiani and Mademoiselle Alboni. *Tancredi* is a part which the admirers of Alboni have long wished to see her perform; on the 7th of March their desire will be gratified.

The prospectus declares the object of the Royal Italian Opera to be "the effective representation of operas by the most eminent composers, without distinction of country,—wherefrom we draw the conclusion that German, French, and even English operas are admissible into the repertoire. The public will forgive the anomaly involved in the title of Royal Italian Opera, on the score of the unprecedented advantages to be derived from the article which suggests the idea of a misnomer; besides, as all the operas are to be represented in the Italian tongue, a defence of the nomenclature may be sustained.

Now for the *troupe*, which at a glance declares itself beyond the reach of competition. Read the names (without comment) of the old favorites of last year, to enlarge upon whose claims to consideration would be superfluous. *Soprani*.—Mesdames Grisi—"the incomparable Grisi," as the *Morning Herald* appropriately styles her—Persiani and Ronconi; Mademoiselles Corbari and Steffanoni. *Contraltos*.—Mademoiselle Alboni;—we have written *contraltos*, for is not Alboni alone a whole army of contraltos?—and does she not combine in her person the voices and the talents (without the defects) of all the *contraltos* of the present epoch? *Seconda Donna*.—Madame Bellini. (What need be said about Madame Bellini, but that she is an evergreen, pleasant to contemplate?) *Tenors*.—Signors Mario, Salvi and Lavia. *Primi bassi baritoni*.—Signors Tamburini and Ronconi. *Primo basso profondo*.—Signor Marini. *Basso comico*.—Signor Rovere. (The *Morning Post* records a *bon mot* of the great Lablache, *à propos* of poor Rovere, of which it is as well the great Lablache should be reminded, since it is possible, amidst his multiplex engagements, that he may have forgotten to put it down in his *MS. facitæ*, whereby he might chance to lose the copyright. We therefore undertake the task of recalling to the great Lablache's memory the *bon mot* of which the *Morning Post* accuses him. These are the words of the *Morning Post*, extracted from a Machiavelian review of the prospectus of the Royal Italian Opera:—"Rovere is the *buffo* who, as Lablache once said, is '*Comique comme un cercueil*.'" There, Lablache! We give you your *bon mot*, which with great pain we have released from the clutch of the *Post*; lay it up in cotton, until you may find use for it among the advertised company of notable unknowns who are to act as foils to Jenny Lind, Gardoni, and yourself, for the gratification of an easily pleased public. In the course of the following season you will find those whom it may fit better than Rovere; to suppose an illustrious example—Jenny Lind herself—"Jenny Lind in Susanna is, as Lablache once said, *comique comme un cercueil*,"—really nothing could fit better.—Unhappily for the *bon mot*, and for the *Post*, we think Lablache was no more likely to say it of Rovere than of "the Lind;" he has far too

much *savoir-vivre* to exert his irony at the expence of a meritorious brother artiste. Had he said it of the *Post* opera articles, it might have stood.) *Altri primi bassi*.—Signors Tagliafico and Polonini. Director of the music, composer, and conductor, Signor Costa.

What better and completer company could be desired for a lyrical establishment? There is every department filled, and well filled—by celebrated and deservedly celebrated artists. But this was not enough for the Royal Italian Opera, so we must turn back the leaves of the prospectus and run through the vocal *troupe* once more. We find the list of *soprani* swelled by three new names. 1st, Made. Castellan.—Who does not know, and who does not admire the gentle Castellan?—and wherefore has she left the old shop and accepted a berth in the newer and statelier vessel? 2nd, Madlle. Angiolina Zoja. Upon enquiry we hear that Madlle. Angiolina Zoja has been expressly engaged by the Royal Italian Opera directors to perform the part of Maria in *La Figlia del Reggimento*, in which she has created an absolute *furor* in the principal cities of Italy and Germany.

Opposition to the Lind?—that can hardly be contemplated. beg pardon, reader, it is contemplated, and not upon unstable grounds. About Zoja's Maria we have heard but one opinion wherever we have made enquiries—at home or abroad; that opinion is broadly expressed by the epithet "incomparable." So, Madlle. Jenny Lind, look out for your laurels.

3rd, Made. PAULINE VIARDOT GARCIA, the sister, and, according to the unanimous verdict of competent judges, the equal of the great MALIBRAN. These are added to the *soprani* in the Royal Italian Opera *troupe*.

To the list of tenors we find two additions. 1st, a Signor Luigi Mei (from the *Scala*), of whose capabilities we are not in a condition to state anything further than that in some of the letters of our Milan correspondent (T. E. B.), which we were unable to publish, he is highly spoken of by our accomplished and competent *collaborateur*; 2nd, Monsieur Roger (from the *Opéra Comique*), whose celebrity is too widely spread to require present comment at our hands.

Two more additions make up the sum of novelty contained in the prospectus:—1st, Signor Corradi-Setti (from the *Scala* and *San Carlo*) a *basso profundo*, whose name and achievements are unknown to us; 2nd, Signor Soldi (from the *Scala*) a *tenore robusto*, of whom we are equally ignorant; the latter will strengthen the phalanx of second tenors.

THE ORCHESTRA—in speaking of the orchestra of the Royal Italian Opera, we take off our critical cap, and make a low obeisance—the orchestra will be last year's orchestra, with reinforcements. It is almost unnecessary to add that it will be the first orchestra in the world, without making any exceptions whatever. THE CHORUS—in speaking of the chorus of the Royal Italian Opera we take off our critical cap and make a low obeisance—the chorus will be last year's chorus, with reinforcements. It is almost unnecessary to add that it will be the first chorus in the world, without making any exceptions whatever. The orchestra will be 85 in number; the chorus will be 94 in number (40 female and 54 male voices)—and each unit making up the mighty whole efficient and strong in its own individuality. There will be also Mr. Godfrey's fine military band, with reinforcements. For the names of the members of this magnificent vocal and instrumental phalanx, see our advertisement sheet.

We have already stated what everybody knew before we stated it, that Mr. Costa remains at his old post; itself a guarantee that the operas will be appropriately mounted and the music superbly played. Mr. Costa's energy is indomitable,



his industry untiring, and his influence despotic. To judge from the manner in which he overlooks every department of the scenic and musical arrangements, one would be inclined to consider him endowed, not with ubiquity, but with omnipresence. Mr. Costa is everywhere when anything goes wrong, to correct it and set it right; there is no escaping his *surveillance*; he is watchful as Argus and powerful as Briareus; many-eyed and many-handed, some of his eyes are continually on the look-out to detect error, and some of his hands outstretched incontinent to chastise and rectify. So that Mr. Costa not merely directs the orchestra, vocal and instrumental, but the actors, the machinists, the scene-shifters, and the subordinates of every calling. This was (we have been told) what the jealous lessee of Her Majesty's Theatre, proud of his managerial prerogative, did not like, and could not brook; and thus (we have been given to understand) occurred the variance which ended in the severance which led to the concurrence which found expression in the mediocrity of a rival opera, a climax with which (we have it from good authority) the lessee of Her Majesty's Theatre could never be induced to sympathize, so perverse is the adherence of some persons to the letter of antique prejudices.

We have omitted to name Signor Bonconsiglio (Sir Good-Counsel, as he would be called in the romance of *Tirante il Bianco*, or in the rhapsody of John Bunyan), and Signor Monterasi, whose names stand respectively as chorus-master and prompter; but here, while confessing the oversight, we have unwittingly rectified it.

And now for the *ballet*, to the maintenance of which we obstinately adhere, in the face of many conscientious opponents and much forcible argument. We like the *ballet*, and there are thousands like ourselves who like the *ballet* too. That is, our argument in favour of the *ballet*; it weighs heavy, and cannot be readily outbalanced in the scale of simple logic.

First, then, let us copy out (as we did last year) the golden words which preface the announcement of engagements:—

"No *divertissement* will be suffered between the acts of operas."

Supposing the operas good, the wisdom of this is incontestable. Yet we have occasionally countenanced by our applause—as in the instance of the *Pas de Quatre*—the infraction of this rule at Her Majesty's Theatre; but we were justified in this seeming contrariety to the tenets we have professed on this head, by two considerations:—1st, it does not matter a straw whether the acts of certain operas (such as those of Verdi, and the weaker productions of Donizetti) be divided by a choregraphic interlude or not; and 2nd, it is a much more intellectual enjoyment to witness Carlotta Grisi's interpretations of the poetical inventions of Perrot, than to listen to such insipid twaddle as the music of Verdi, executed by anybody whatever. These opinions we have maintained and shall continue to maintain. Perrot is a genius in his way, and Carlotta Grisi is not only a genius, but something that ravishes the eye to look upon; while, on the other hand, Verdi is not a genius, in his way nor does his music ravish the ear but rather annoys and disgusts it with unmeaning and offensive noises. Even at the Royal Italian Opera, when *Ernani*, or any other of Verdi's effusions is the opera of the night, our very eyes ache for a *divertissement*; it is so refreshing, besides, to listen to the unaffected strains of Pugnani or Maretzek, after the insufferable bombast of the new protégé of the *Académie Royale de Musique*, the darling of *La France Musicale*, the whetstone for Fiorentino to sharpen his already very sharp wits upon, the bebuffed of the *Post*—"Young Verdi."

After this digression we have not much space to devote to the items of the ballet arrangements of the Royal Italian Opera. Let it suffice, that the clever and ambitious Lucile Grahn has been persuaded to desert her colors, naturally preferring to reign undisputed mistress at Covent Garden to dancing in the wake of the now all-favored Carolina Rosati, an inferior planet. Next in merit, and next in popularity, comes Flora Fabbri, well known to England by her triumphs at Drury Lane Theatre, and her litigation with its late manager, the famous Mr. Bunn. Thirdly, we have to mention Mlle. Wauthier (read—unhappy reader—thou who shalt gaze and be for ever lost—Made. Casati), the most beautiful woman in the world, and a dancer of we are not able to say what calibre. Fourthly, Mlle. Leopoldine Brussi, a very youthful artist, from the Imperial Theatre at Vienna, where, in the character of *première danseuse*, she has earned an equal reputation for beauty and talent, which has, been since confirmed at the *Académie Royale de Musique*—the court of the despotic Queen Carlotta, where—choregraphic pretensions are obliged to undergo a severe ordeal, not less behind the curtain than before the public, and in the columns of the *FEUILLETON*, into the presence of each of which tribunals Mlle. Leopoldine Brussi has been summoned, and unanimously approved of. Fifthly, Mlle. Elizabeth Robert, from the *Académie*, where she has long creditably held a position as first and foremost of the *coryphées*. Sixthly, seventhly, and so on to tenthly, Mlle. Camille (from Her Majesty's Theatre), Mlle. Thierry (from the *Fenice* at Venice), Mlle. Langher, and Mlle. Elizabetta Ferranti (from the *Scala*), and Mlle. Honoré (from her Majesty's theatre), all first appearances on the boards of the Royal Italian Opera.

Then for the male dancers, we have MM. Silvain (who accompanied Carlotta Grisi in her provincial tour, the summer before last), Bretin (husband of Flora Fabbri), and Gontié (who was here last year). The *coryphées*, *promeneuses* and *figurantes* will arrive in suitable swarms. The *maîtres de ballet* are M. Casati (author of *Manon L'Escout*), and M. Appiani, whose name is new to us. Mr. O'Bryan will continue to officiate as *regisseur de la danse*, and Mr. Alfred Mellon as leader of the *ballet*. The composer elect is Signor Biletta, who, we trust, may turn out better than "the illustrious Curmi," who has fled on the wings of melody to his home among his fathers,—where, pray Heaven, he may remain, happy and contented, blessed with a numerous progeny—of children, not of ballets,—until Time shall lay his finger on him, full of years and honor,—social and patriotic, not musical. "Va! l'illustre Curmi, fais de nouveaux ballets chez toi, et joue ta musique pour ta propre jouissance. Nous ne comprenons pas ton génie; mais nous ne t'en voulons pas pour ton absence de ces bords inhospitaliers, de ces brouillards impitoyables et non-Curmistes."

Messrs. Grieve and Telbin will continue in the painting-room. No improvement could well be made in this department.

A word or two of promises, and a glance at general policy, and we have done. Besides *Tancrède*, which we have already mentioned, the *Cenerentola* will be produced for Alboni (which has but now been turning the head of all Paris); *La Favorita*, which will include Grisi, Mario, Ronconi, and Marini in the cast; *Guillaume Tell* for the appearance of Castellan; the *Huguenots* for Pauline Viardot Garcia, assisted by Alboni, Castellan, Mario, Salvi, Tamburini, and Marini; *Haydée ou le Secret* (Auber's last new Opera) for Roger and Viardot Garcia; *Fidelio*, &c. &c. Besides these, which are certain, there are yet others in contemplation, which

the directors of the Royal Italian Opera discreetly refrain from inserting in the prospectus, anxious to fulfil to the letter every one of their printed pledges. Among them we may mention Gluck's *Iphigenia in Tauride*, with Viardot as Iphigenia, Ronconi as Orestes, and Mario as Pylades; a work of comparatively insignificant pretensions, the *Capuletti e Montecchi*, of Bellini, with the last act of Vaccaj, which will interest on account of Viardot Garcia, who has a celebrated part in it; *Zauberflöte*, and *Mosé in Egitto*. Costa has supplied the recitatives for *Fidelio*, to suit the Italian stage; Meyerbeer is engaged, with Signor Giannoni, a poet of name, in arranging his Opera for the Italian stage. Auber, ditto ditto, in respect of his *Haydée*. The *Huguenots* will be abridged to three hours and a half, which, under the circumstances, is advisable. Meyerbeer has composed a new air for Alboni, and another for Viardot Garcia. The following may be relied upon as the cast:—The heroine (whose name we have forgotten), Mad. Viardot; the Page, Madlle. Alboni; Raoul, Signor Mario; Nevers, Signor Tamburini; Marcel, Signor Marini; Signor Salvi, in the second tenor part, will sing, the famous "Rataplan," with the chorus of soldiers. Perhaps such a brilliant union of talent is unprecedented in the annals of Italian Opera.

Among the ballets, *Manon L'Escaut* will be revived for Lucile Grahn, who will of course take Fanny Ellele's part.

The reports about the post of manager having been conferred on various parties are altogether unfounded. Mr. Delafield will be his own manager, and Mr. Costa absolute director of all the musical affairs of the theatre. Mr. Hampton (the husband of Mrs. Hampton, the vocalist) has been appointed secretary; Mr. Fenn, treasurer; and Mr. Parsons will have charge of the box-office.

We have now told all we have to tell. For further particulars our advertisement sheet may be consulted. And so until Tuesday, March 7, we bid the Royal Italian Opera "good speed," and hope that, by keeping all its magnificent promises, it may fill the treasury and achieve a prosperous season.

We hinted something about "general policy," but, on reflection, we think better to leave that alone for the present.

#### ARISTOTLE ON POETRY.

NEWLY TRANSLATED, FROM THE EDITION OF F. RITTER.  
(Continued from Page 86.)

#### CHAPTER VII.

I. But having defined these matters, let us now consider what ought to be the combination of incidents; for this is both the first and the greatest part of tragedy.

II. Now we have established that tragedy is the imitation of a perfect and entire action, having a certain magnitude; for there is such a thing as a whole, which has no magnitude (a)

III. A whole is that which has a beginning, a middle, and an end. A beginning is that which is not necessarily after another, but after which another is naturally to be or become. An end, on the contrary, is that which is naturally after another, either by necessity or probability, but after it is nothing. A middle is that which is itself after another; and has another after it. Therefore fables well composed ought not to begin nor to end anywhere by chance, but to consist of the forms described. (b)

IV. Again, since the beautiful, whether it be an animal or anything else, which consists of certain parts, not only ought to have these in order, but must also be of a definite magnitude\*—for the beautiful consists in magnitude and order;

hence no very minute animal can be beautiful (for the sight is confounded when it approaches insensible time), nor a very large one (for the sight does not take place at once, but the unity and the whole of the sight is lost to the spectators, as in the case of an animal many miles long).

V. Thus, as in bodies and animals there ought to be a certain magnitude, and this ought to be easily perceptible.\* So also in fables there ought to be a certain length, and this comprehensible by the memory. (c)

VI. A measure of length with respect to the contests and actual representation does not belong to art; for if the contest were held with a hundred tragedies, they would contend according to the clepsydra.†

VII. But with respect to the measure, according to the very nature of the action, the greater it is, so far as is consistent with perspicuity, the more beautiful will it be as to length; or to define simply, where the length is so great as to admit of a change from ill to good fortune, or from good to ill, in a probable or necessary succession of events, the measure of length will be proper.

#### CHAPTER VIII.

I. Now a fable is one, not, because, as some think it is about one person; for there are many events, and those infinite in kind, in some of which there is no unity; and thus there are many actions of one poem from which no one action arises.

II. Hence all those poets seem to have erred, who have made Heracleids and Theseids; for they think that as Hercules was but one person, the fable must be one likewise.

III. But Homer, as he is excellent in other things, so also does he appear to have known this perfectly, whether by art or nature. For, when he made the Odyssey, he did not represent everything which happened to Ulysses himself—such as the being wounded in Parnassus, the feigning madness in the assembly, of which, in the event of one happening, it was neither necessary nor probable for the other to happen (d)—but composed his Odyssey, and also his Iliad, concerning one action, as we call it.

IV. As therefore, in other mimetic arts, one imitation is of one thing, so also a fable, since it is the imitation of an action ought, to be the imitation of an action that is one and entire; and the parts of the incidents ought so to be connected, that if any one of them be transposed or taken away, the whole will be destroyed or moved. For whatever by its presence or absence produces no visible effect, is not a part of the whole.

#### NOTES BY THE TRANSLATOR.

(a.) "Magnitude" is here used relatively, and signifies "more definite magnitude."

(b.) This reference to "forms described" seems to us very obscure.

(c.) The reasoning is thus: "Since the beautiful generally must have a definite magnitude, so also (Sec. V.) in fables there ought to be a certain length, &c." The part belonging to the two sections, which is placed between stars, is to be looked upon as parenthetical—not as an interpretation. This parenthesis is very valuable. Aristotle evidently regards the beautiful to be unity in variety. The very small object cannot be beautiful, because seeing it in a moment, we attain the unity at the expense of the variety. The very large object cannot be beautiful, because the survey occupying a long time, we attain the variety at the expense of the unity. In the case of fables the form of memory is adapted as the standard.

(d.) Less literally, but very well rendered by twining. "Events not connected by necessary or probable consequence with each other."

(To be continued.)

† A water-clock, on the principle of the hour-glass. Some absurd words are omitted here.



## SONNET.

NO. LXXII.

AN early superstition 'tis of mine,  
That when the prospect of my soul is drear,  
I look above;—and if the sky is clear,  
Or if one star amid the clouds can shine,  
I feel consol'd, and deem it is a sign  
That better days will come my heart to cheer;  
Thus stars to me are messengers most dear,  
And seem to speak as oracles divine.  
Perchance it is but folly, thus to guess  
A sympathy between the clouds above,  
And those which in our bosom have their home.  
But yet the feeling I would ne'er repress,  
There is so little in this world to love,  
So small a source whence happiness can come.

N. D.

## OPERATIC STARS.

NO. IX.

GARDONI.

THE history of the last few years of the life of this popular tenor would constitute a complete romance. Were we conversant with dates and details, and did we believe they would afford our readers any gratification, we might mention, about the year 1844, how Gardoni was forcibly abducted from Italy into the Austrian States at the instigation of some particular *impresario*, after the ancient fashion in which hedge schoolmasters were run away with in Ireland; how a long suit at law was the consequence; how the tenor was sent back again to Italy; how the manager of the French opera, hearing good reports of Signor Gardoni's talents, and more especially influenced by the singularly acquired fame of the young tenor, which he knew well he could turn to admirable account with the Parisian public, flew to Italy, and ran off with him also; how, in order to retain him at the Academy, he had to pay a large fine to the Italian manager; how Gardoni thence went over to the *Italiens*—Messrs. the directors of that establishment, having to discharge a considerable mulct, awarded by law to Monsieur the director of the *Academie Royale de Musique*; and finally, how Mr. Lumley, anxious to secure the services of a singer who seemed to be turning the managers' heads and emptying their pockets, followed the example of other directors, and literally purchased him for Her Majesty's theatre of London. In this biographical sketch we of course should not omit, as the grand climacteric of the romance, the marriage of Gardoni with the daughter of the famous Tamburini—which would constitute a most interesting love episode. Out of this heap of anecdotes, were we so inclined, we might furnish sterling narrative stuff; but unfortunately we have mislaid our common-place book, and the French papers not being within hail, and our memory being rather independent, we fear that without references we should make sad havoc among facts and chronologies; and as rigid sticklers for truth, where opinion cannot intervene, to preserve our character, we shall postpone the biography to some future time—the more especially as it would be something *de trop* in our operatic notices, and as we feel convinced our readers would rather hear Gardoni's talent discussed than the history of his life narrated.

Signor Gardoni appeared in London, for the first time, at Her Majesty's theatre last season, (1847), on the opening night, in the Italian version of Donizetti's *La Favorita*. For two years previously he had been performing in Paris, with various success. His first engagement at the *Academie Royale* rather disappointed the vivid expectations of his admirers. But they knew very little of Gardoni's voice, or style of singing, who

imagined he could make a "great hit" at the grand opera. Gardoni, so refined, so delicate, so sympathetic, was almost lost in the exaggerated school of the *Academie*. The eagle scream of Duprez was wanting; he could not sing down choruses, nor shout till the ramifications of the chandelier gave note of their being disturbed; he could not split the ears of the groundlings, nor tear passion to tatters—in brief, he could not *rant*, he could only *sing*. Under these circumstances what possible chance could poor Gardoni have of obtaining a triumphant success at the far-famed *Academie Royale de Musique*? His singing in a new language, for the first time, must also have proved a drawback to his success. The following year, we believe, the young tenor went over to the *Italiens*. This was the most politic step he could have taken. He found himself once more in his native element, and rejoiced even as a young bird, newly escaped from the prison-bars of his gilded cage. Gardoni, with pinions clipped at the *Academie*, could do no more than impotently hop about from perch to wire; but at the *Italiens*, with renovated plume, he soared aloft, once more exulting in a boundless atmosphere. The public instantly acknowledged him; the manager who gained him, swore by him and adored him; whilst the manager who lost him, tore his hair.

Gardoni's voice is a tenor of great sweetness and clearness. It is not signalised by extraordinary power, nor is it remarkable for its extent. Few voices, however, are so equal in the tone. As clearness, and a certain silvery sweetness, are the characteristics of Gardoni's voice, the pathetic and sentimental in music are the most appropriate media through which his singing can be exhibited. His voice seems made for love—indeed, he looks on the stage the very incarnation of a lover. His handsome person and still handsomer face; the ease and gentleness of his deportment; a certain air of melancholy, so interesting and suggestive of the "heart's passages of mixed joy and woe;" all these combined with a tender-noted pleading voice, befit him admirably for the "gentle Romeos" of the opera. An absence of all pretension, and an innate modesty which interpenetrates and shines through his performance, are not the least attractions of this artiste. Gardoni has evidently been trained in the best school of singing. His style and method are unexceptionable, and he vocalises with the ease of a true artiste. He seldom uses the *falsetto* voice; but he is enabled to dispense with it, as he can sing up to B flat, without an effort. Among our greatest tenor singers not a few dispense altogether with the *voce di testa*, supplying its place with the *mezza voce*, from which it is sometimes not easy to be distinguished. Among these we may name Garcia, Donzelli, Franchini, Gardoni, and Reeves.

Gardoni became instantaneously a great favorite with the London public. He was so different from Mario, the idol of the former season, that no comparison could intervene. The beauties of each vocalist were so distinct that no rivalry could be evoked without some spirit of prejudice or spleen. The new tenor made a sensible impression in *La Favorita*, but he was still more favorably heard as Elvino in the *Sonnambula*, in which, despite the recollections of Rubini and Mario, he achieved a veritable triumph. Ever since his first appearance Gardoni has been steadily increasing in public favor, and has now become one of the established pets of the Opera. He is very young, and will, no doubt, obtain a still higher rank on the lyric stage than he has yet won for himself. The advice and admonition of his accomplished father-in-law (Tamburini) will not be lost on one to whom Nature has been so bountiful, and who requires nothing more than study and perseverance to place him in the highest rank of his profession.

## MUSIC IN DUBLIN.

(From our own Correspondent.)

THE first grand concert for the present season, of the Philharmonic Society, took place in the concert room, Great Brunswick street, on Monday evening, the 31st of January ult. and on few occasions has the concert room presented a more brilliant appearance, or a more fashionable auditory graced its walls. His excellency the Lord Lieutenant and suite, honored the concert with their presence; as also His Grace the Archbishop of Dublin, and many other distinguished personages. The vocal artistes engaged were:—Miss Rainforth, the Misses Williams, Signor Marras, and Mr. Richard Smith. Mr. Lidel (violincello), and Miss Flinn (pianoforte), were the instrumental soloists. The following was the programme of the performance:—

PART I.		
Sinfonia, No. 3,		Mendelssohn
Cavatina, "La mia letizia,"		Verdi.
Duetto, "Le mal si esprime,"		Pacini.
Song, "The red rose,"		Fesca.
Fantasia, pianoforte, <i>Lucrezia Borgia</i> , Miss Flinn,		Prudent.
Aria, "Qui la voce,"		Bellini.
Terzetto, "Di prego,"		Curschmann
Ballad, "We never see him now,"		Baife.
Quartets, "Alla Trinita beata,"		Palestrina.
Overture, "Le part du Diable,"		Auber.
PART II.		
Overture, <i>Egmont</i> ,		Beethoven.
Cavatina, "Robert toi que j'aime,"		Meyerbeer.
Duet, "Mid waving trees,"		Benedict.
Cavatina, "Una vergine,"		Donizetti.
Solo, violincello, <i>La Sonnambula</i> , Mr. Lidel		Lidel.
Song, "The Grecian Daughter,"		Knight.
Duetto, "Teco io fuggo,"		Verdi.
Quartetto, "Cielo il mio labbro,"		Rossini.

Mendelssohn's magnificent A minor Symphony, dedicated to Her Majesty Queen Victoria, was performed by an excellent Orchestra (under the conductorship of Mr. Henry Russell, and Leadership of Mr. James Barton), with a finish and ensemble that spoke volumes for the great care and labour which must necessarily have been bestowed on its rehearsals. The storm, at the close of the opening *allegro*, was given with fine effect; Signor Cavallini played the subject of the delicious scherzo (for the clarinet) beautifully; and the difficult obligato passage for flute and oboe, in the final *allegro* (about which such an hubbub has been lately created) was given with great nicety and *aplomb*, by Messrs. Cowell and Griesbach. The majestic *coda* in A major, played with immense energy, was a worthy climax to this very excellent performance of the instrumental *chef d'oeuvre* of the greatest of modern musicians.

Miss Flinn's pianoforte performance displayed great powers of execution, but, owing to the emptiness of the composition, failed in producing an effect on the audience. Bellini's *aria*, very neatly sung by Miss A. Williams, met with considerable applause. Curschmann's *terzetto* and Palestrina's *quartets* were both well vocalized, and encored. With Auber's sparkling overture to *Le part du Diable* the first part ended. Beethoven's gigantic overture to *Egmont* was given with spirit and energy, and brought out the power of the orchestra to the best advantage. Miss Rainforth, in Meyerbeer's *cavatina*, made it sufficiently apparent that time has not at all impaired her voice. Benedict's pretty duet was deliciously warbled by the Misses Williams. Signor Marras imparted the genuine Italian fervor into Donizetti's *cavatina*; and on its encore substituted the "Come gentil" of the same composer, accompanying himself on the pianoforte. Verdi's trite and commonplace duet ought not to have found its way into the programme; it is distastefully tedious in a concert-room, and utterly worthless

as a composition. How, in the name of all things musical, this composer continues to usurp the place of a Beethoven, a Mozart, or a Rossini, is a mystery which time alone will solve. *Sed, tempora mutantur!!*

His Excellency remained to the close, and paid the most marked attention to the entire performance.

Miss Rainforth, in conjunction with Messrs. Travers and Stretton, are performing in a variety of Operas at the Theatre Royal. On Wednesday evening last, Donizetti's *La Favorite* was performed, for the first time, before a Dublin audience; but clothed in an English garb it loses half its beauties, owing to the awkwardness of the adaptation, more especially in the recitatives. Mr. Travers possesses a fine tenor voice, and sang the *cavatina*, in the last act, in splendid style. The *pas de deux* in the second act was beautifully danced by Demoiselles Adele and Lonsdale, and applauded to the echo. The Opera was well produced; the orchestra and chorus good; the *mise-en-scène* admirable.

Baptist Lillo, the infant vocalist, pianist, and violinist, gave a concert in the Rotunda, on Monday evening last, at which he sang Jenny Lind's Swedish Melodies; Irish, Scotch, and Italian Melodies; performed a Fantasia of Herz's on the pianoforte, and a Fantasia of De Beriot's on the violin, all in a style really surprising for a boy of but ten summers. He gives his farewell concert this evening.

C. B.

8th February, 1848.

## THE PHILOSOPHY OF LIFE.

NO. II.

He who throws him in the flood,  
Without will or wish to save him,  
Sink or swim is fool or knave;  
Bone and muscle, brain and blood,  
God as gift of value gave him;  
Life is use, but waste the grave.

He who conquers, first must fight  
Victory is in endeavour,  
Winner ever does his best:  
Strong in hope is great of might,  
Faith that faints is coward's ever,  
Battle only buys us rest.

## THE OXFORD MUSICAL CHAIR.

SIR HENRY BISHOP, Mus. Bac., has been elected by the Proctors to the Chair of the Oxford Musical Professorship, left vacant by the demise of Dr. Crotch. The contest and election have caused no kind of sensation; and, indeed, these chairs of music are matters of no importance to art, of which the Proctors of the University of Oxford know as much, and for which they care as much, as the Professors of the University of Edinburgh, and no more. It is a pity that institutions which might tend so much to elevate music and assist its progress, should be at the disposal of individuals who are unable to describe the difference between a drum and a fiddle, and who consequently never take the advantage of the art as a guide to their election of persons who are supposed (and should be compelled) by nature of their office, to represent its interests. We have nothing to urge in disfavour of Sir Henry Bishop; but we contend that the worthy Proctors would be unable to give substantial reasons why they elected him in preference to Mr. French Flowers, or any other candidate.

Mr. Stephen Elvey, Doctor of Music, and Organist of New College, at St. John's, has been appointed to the office of *Choragus*, or *Præfectus Musicæ Exercitationis*, an office which was held by the late Dr. Crotch, conjointly with his professorship. We by no means disapprove of this appoint-



ment; but we should like to ask Messieurs the Proctors why they elected Mr. Elvey in preference to any one else? They would be puzzled, we think, to answer us! Thus are musical degrees and musical honours conferred in this very unmusical empire!

#### GRAND OPERA, DRURY LANE.

ON Wednesday, Mr. Reeves took his benefit; and the public exhibited their appreciation of his talents by rushing in numbers to the theatre. The house, in fact, was crowded to excess. Mr. Reeves had announced in the bills the *Lucy of Lammermoor*, with Madame Dorus Gras as the heroine, he himself taking his favorite part of Edgar of Ravenswood. But the admirers of the celebrated French artist were doomed to disappointment on Wednesday night. After waiting a considerable time beyond the usual period for commencing the performance, the audience, seeing no indications of any opera, began to express themselves in unmistakable signs of disapprobation, till at last it seemed evident that something like a serious row would be the result. But just as the storm seemed to have gathered to its utmost height, M. Hector Berlioz walked into the orchestra, and his presence turned the tide immediately from exasperation to commendation. The band commenced the *sinfonia* to the *Lucia*, and all seemed going on smooth and easy, when, just as the curtain should have gone up, out stole, from the side wings, a gentleman in mourning, portentously clad, and ominously affected as to his aspect, and announced "that Madame Dorus Gras refused to appear;" whereupon there ensued such an uproar as would be difficult to describe. Every one has witnessed a mob-hurricane; it is therefore useless to say a word about it. When the storm of dissension had somewhat appeased itself, the portentously-clad and ominously-visaged gentleman, who had been for a long time essaying to edge in a word through the furious noise of the tempest, was heard to declare "that Miss Miran would kindly undertake the part of Lucy, not on the shortest notice, but on no notice at all, and claimed the special indulgence of the audience on the two-fold grounds of innocence of the music, and incapacity to sing it if she did know it, seeing Miss Miran rejoices in a contralto voice, whereas Lucy of Lammermoor never descends lower than a soprano." This declaration of our ebony friend was received with as much vociferant delight by the audience, as the announcement of Madame Dorus Gras' refusal was with vehement exacerbation of feeling. Miss Miran, not knowing the music, read Lucy's part, in the first act from a book, and proved to us that this charming artist is no less a musician than a vocalist. Miss Miran was greatly applauded, and acquitted herself astonishingly well, when it is considered the music of Lucy lies entirely out of the register of her voice. We need hardly say that Mr. Reeves's reception was an uproarious one. It was, indeed, unanimous, cordial and enthusiastic. Nor was it a whit partial. Mr. Reeves has won a great reputation for himself, and may be proclaimed one of the first tenors of the present day. England may indeed be proud of so elegant and accomplished an artist. He sang splendidly in the *Lucia*, and was rapturously cheered after every piece. He was recalled so often that we do not quite remember the number of times. After the first act of *Lucy*, our ominous and portentous again friend appeared behind the foot lights, and thanking the audience on the part of Miss Miran for the kind indulgence extended to her, announced that Miss Messent would appear in the two remaining acts of *Lucy*. This was received with great cheers, and Miss Messent, *vice* Miss Miran, *vice* Madame Dorus Gras, finished the soprano part of

the opera. Miss Messent knew the music, and Miss Messent was a soprano, and Miss Messent had a charming voice, as every body knew, or should know, and consequently no failure could be anticipated. But the public was not aware that Miss Messent had been studying lately in Paris with the preceptor of Pauline Garcia and Jenny Lind, and that she was vastly improved: wherefore was the public not prepared for such an agreeable surprise. Miss Messent exhibited indeed astonishing progress in her art, and passed through the ordeal triumphantly. Her success was most decided, and at the end she was called for, and received with enthusiasm, the whole house cheering her repeatedly. She was also honoured with sundry bouquets, haply intended for more ambitious and less deserving hands. The opera was followed by a selection of miscellaneous music. Piatti played a solo on the violoncello magnificently; and Richardson ditto on the flute excellent well. Miss Miran gave the Brindisi, from *Lucrezia Borgia*, and was encored, M. Santiago a Spanish ballad, Miss Dolby one of her sentimental romances; and Mr. Whitworth, a cavatina from *Semiramide*. The bed-room scene in the *Somnambula* followed, in which Reeves played Elvino, Miss Birch Amina, and Whitworth the Count. As there had been no previous rehearsal, it would not be just to criticise the performance. The entertainments concluded with the new *ballet-divertissement*, *L'Invitation à la Fete*, in which the clever little Fuoco made her fourth appearance. M. Berlioz's brilliant overture, *Le Carnaval de Rome* was played before the opera, and immensely applauded.

The following letter appeared in some of the morning papers, respecting the cause of the interruption of the performance on the previous night:—

"Sir,—I trust you will allow me this opportunity, through the medium of your columns, of explaining the circumstances attending Madame Dorus Gras' non-performance this evening at Drury Lane Theatre. By the terms of Madame Dorus Gras' engagement with M. Jullien, there is at present due to her upwards of 1,200*l.*, and she has not received one farthing for nearly two months, although repeated applications for, and promises of, payment have been from time to time made. Notwithstanding that M. Jullien failed in fulfilling the terms of his contract, Madame Dorus Gras, nevertheless, at his earnest solicitation, continued to perform at the theatre, until, at a meeting of Monsieur Jullien's creditors, held on Saturday last, she was applied to to grant Monsieur Jullien a letter of licence, for the period of nine years, without any guarantee for the payment of her claim. Under these circumstances I determined not to allow Madame Dorus Gras to perform at Drury Lane, unless her fair share of the receipts of each future evening's performance were secured to be paid to her, and notice of that determination was several days before given to M. Jullien. Madame Dorus Gras was in attendance at the theatre this evening, prepared to perform her part; but as M. Jullien refused to give any assurance that her share of the receipts of the evening should be paid to her, I adhered to my determination not to allow her to perform. I may be allowed to add, that although the performance of this evening was advertised for the benefit of Mr. Reeves, such was not at all probable, as that gentleman has, according to M. Jullien and his solicitor's own statements, been paid nearly the whole of the amount due to him under his engagement, to the present time; but I am informed, and I believe correctly, that the receipts of this evening are intended to be applied towards the liquidation of other debts of M. Jullien. Upon being made acquainted with the foregoing facts, I trust the public will exonerate Madame Dorus Gras from all blame whatsoever connected with the alteration in the arrangements intended for the evening.

"I am, Sir, your very obedient servant,

"75, Harley-street, Feb. 9.

"S. V. Gras Dorus."

To which M. Jullien has replied as follows:—

"Sir,—It is with the greatest reluctance that I intrude my private affairs on the notice of the public, but after the occurrence at this theatre last night, coupled with the letter from M. Dorus Gras which appears in your columns of to-day, I feel that some explanation on my part is but an act of respect towards the public, and one of justice towards myself.

"I have certainly not been able to pay Madame Dorus Gras with that regularity which, until I entered this speculation, has characterised my money transactions in this country; but that lady is blameable for much

of the difficulty in which the establishment has been thrown by her own conduct.

"Soon after Christmas, Madame Dorus Gras, being announced to sing once only in eight days, refused to perform a second time on the plea that to play two nights in succession was not in her engagement. This request was made to her in consequence of the severe illness of Miss Birch and Mr. Whitworth; but the lady remained unmoved, and the opera was changed, to the great injury of the theatre. Madame Dorus Gras also absolutely refused to perform two characters allotted to her, viz.—that of Amina in the *Sonnambula*, and Susannah, in the *Marriage of Figaro*; she had, consequently, during the whole season performed only thirteen times, and for that had already received the sum of 433*l*. In order to pay the balance due, as well as to liquidate some other claims upon me, I offered to set aside 1,500*l*. per annum of my income, 700*l*. per annum of which is secured by an old established and highly responsible firm in Regent-street.

"It is not true that the whole of Mr. Reeves's salary was paid, but I offered to him, as a mode of liquidating it, that he should have a night set aside for his benefit, the expenses and risks being mine, he receiving the sum due to him out of the receipts. I offered the same advantage to Madame Dorus Gras, but she refused it, and she therefore ought not to complain of my not promising to appropriate the proceeds of Mr. Reeves's night to the payment of her salary. I may be here allowed to remark, that, whatever blame may attach to me, Madame Dorus Gras evinced any thing but a kindly feeling towards a fellow-artist on such an occasion.

"In justice to Mr. Reeves, I cannot omit publicly acknowledging my gratitude towards him for his kind and considerate conduct during the many difficulties which have arisen in the course of the season; he has at all times used his utmost exertions to serve the theatre, and has on several occasions waived privileges for the general good, which, as an artist of his standing, he might well have exacted.

"To Miss Miran and Miss Messent, who, at a few minutes' notice, undertook their difficult tasks, I know not how to express my thanks. I trust that their reception from the indulgent audience assembled on the occasion will convince them, as young artists, how such acts of devotion are appreciated by the English public.

"Trusting that the above explanation will be accepted by the visitors as some excuse for the occurrences at the theatre last evening, and by yourself for this occupation of your valuable space,

"I have the honour to be, Sir, your obedient and obliged servant,

"Feb. 10, 1848.

"JULLIEN."

We have nothing whatsoever to say to the private disagreements and disputes of the manager and Madame Dorus Gras. The public have the documents before them, and such as take any interest in them may judge for themselves about the merits of the case. One thing is certain, Madame Dorus Gras has committed herself, and has offered an insult to the public, in allowing her name to appear in the bills, and then refusing to appear. It was well known she was in the house from the commencement of the disturbance, and no entreaties could prevail upon her to perform. The reasons she specifies for her non-appearance in her letter, are entirely apart from the question; were they even admissible, we think they are answered satisfactorily in M. Jullien's reply.

Mozart's *Marriage of Figaro* was produced last night with the most complete success, and has certainly proved the great musical feature of the season. The entire of the music was done, and the opera was divided into four acts, this being the manner in which it was originally performed. M. Jullien now in reality merits the gratitude of the musical public, for he has given them one of the greatest *chefs d'œuvres* of all times, and given it completely, as regards his orchestra and chorus, and most efficiently as respects his vocal corps. We have only time to allude to the triumphant success of Mozart's most wondrous opera. Next week we shall touch upon the performance at length. M. Jullien has at last found out the true road to a successful career. Let him eschew Donizetti and the like, and trust to Mozart and the great masters to bear him down the stream to popularity—and he cannot fail. Had M. Jullien commenced as he had ended, he would have had a very different tale to tell at the conclusion of his campaign.

#### DRAMATIC INTELLIGENCE.

OLYMPIC.—Mr. Brooke, in his performance of Sir Giles Overreach, has augmented his reputation as an actor with the public; yet the majority of the press has pronounced it inferior to his Othello. Be it so—we incline to the popular opinion, and avow our conviction as to the superiority of his second delineation. There were many qualities appertaining to the character of Othello which did not assimilate themselves to the talent and powers of Mr. Brooke. We invariably discover in every great artist peculiar dispositions and natural bents of the mind which befit him for the delineation of some particular phases of character more than others. The acknowledged actors of all times forcibly illustrate this. To allude to those of our own epoch:—John Kemble, in his loftiest efforts, was limited to the development of the mental features of the characters he portrayed. This was the poetical phase of acting. Edmund Kean, on the contrary, was the grand exponent of the *physique*—the dramatic phase. In expressing ourselves thus, we must not be understood as supposing the former devoid of physical powers, or the latter of the mental; but that in either, one was paramount and the other subordinate. When we call to mind the characters in which John Kemble transcended, such as Hamlet, King John, Cato, &c., as well as those in which Kean obtained his greatest renown, Othello, Richard, Shylock, Sir Giles Overreach, Sir Edward Mortimer, and the like, we imagine the truth of our position cannot be controverted. To each the characters of the other were a sealed book; and we can no more connect the name of John Kemble with Shylock, than we can separate Kean's from Sir Giles or Richard. The greatest artists, we confidently presume, will be found circumscribed in the range of their performances; and he who is declared to succeed in every part may be doubted as to super-eminence in any one. Genius may be compared to a burning lens, whose power is only intense at one point and in one position. It is the fashion with the admirers of a popular actor to espy no flaw in his acting, and to ascribe to him nothing less than perfection in every character he assumes, however varied. This is favoritism, not criticism, and may boast of as little policy as judgment. Mr. Brooke undoubtedly belongs to the physical school. He is a veritable disciple of Edmund Kean. He possesses all the intensity, power, and life-like energy of his great predecessor, and is only separated from him by a deficiency of that penetrating instinct, which, however subordinate to the physical means of Kean, was as an internal sun that gave a burning splendour to all his performances. Mr. Brooke's *physique* is of the highest order. Characters, whose qualities and attributes require an outward demonstration, rather than an outward and inward development, co-existent and co-apparent, come entirely within his grasp. The intolerance, malignity, turbulence, and indomitable spirit of Sir Giles Overreach could hardly have found a more able representative than Mr. Brooke. The part was evidently congenial to him, and a terrible earnestness shone through the whole performance. This was its chief excellence. Mr. Brooke not only felt what he was playing, but he made others feel it. In the very first scene, when he meets Wellborn, we find this earnestness, nor does it forsake the actor once throughout the drama. The great scene with his daughter, previous to the coming of Lord Lovell, was very fine. There was immense power and reality in his reply to her, when she hints at the possibility of Lord Lovell forsaking her, should she condescend to follow her father's fearful suggestions to play the wanton:—

"Do I wear a sword for fashion? or is this arm  
Shrunk up or wither'd? Does there live a man,



Of that large list I have encounter'd with,  
Can truly say I e'er gave inch of ground  
Not purchas'd with his blood that did oppose me?  
Forsake thee! He dares not!  
Tho' all his captains, echos to his will,  
Stood armed by his side to justify the wrong,  
Spite of his lordship and his colonelship,  
I would make him render  
A bloody and a strict account, and force him,  
By marrying thee, to cure thy wounded honor.  
Meg, I have said it."

We did not admire the manner in which he delivered the directions to Margaret concerning her deportment to Lord Lovell. There was something obtrusively coarse in it, which, according to our views, the text does not warrant. The line,

"And when he kisses, kiss close,"

does not appear to demand, in its emphasis, that sarcastic, hypocritical tone Mr. Brooke gives to it. In looking only to the end to be obtained, Sir Giles was heedless of what his daughter might do, so that end might be obtained. He never contemplated her playing the wanton, save as a medium through which she was to gain rank and honors. In his dark views of things, the end, under any circumstances, justified the means, however diabolical: and these he treated as matters of course. In impressing, therefore, upon Margaret the necessity of returning Lord Lovell's caresses, we see no reason why the actor should do more than whisper it as a peculiar and efficacious mode of catching a lover, according to Sir Giles Overreach's notion. We confess a *point* would be lost, unless the tragedian would hiss the syllables into his daughter's ear, as though he were probing her to the quick with some terrible denouncement, or some horrid secret. We liked the scene with Lovell at Lady Allworth's much. Here we have nothing but praise to award the actor. The following speech Mr. Brooke delivered with great effect: it is in reply to Lord Lovell, who asks him if he is never moved by the curses of those he has brought to ruin:—

"Yes, as rocks are,  
When foamy billows split themselves against  
Their flinty ribs: or as the moon is moved  
When wolves with hunger pine'd howl at her brightness.  
I'm of a solid temper, and like these  
Steer on a constant course.  
Nay, when my ears are pierced with widows cries,  
And undone orphans wash with tears my threshold,  
I only think what 'tis to have my daughter  
Right honorable: and 'tis a powerful charm  
Makes me insensible of remorse or pity,  
Or the least sting of conscience."

The last scene was unquestionably his greatest, and here we doubt if any actor on the stage at present could equal him: as John Kemble said of Edmund Kean, "he was terribly in earnest;" and, indeed, in such a frightful display, without being terribly in earnest, no performer, however great his art, could hope to rivet the attention of his audience for one moment. Mr. Brooke was not very ably supported in the *dramatis personæ*. There were a few creditable exceptions. Mr. H. Holl would have been excellent in Welborn, if he did not spout quite so much in "King Ercles, vein." Mr. Davidge's conception of Marrall was admirable, the best we have witnessed for a long time. He did not play it as a mere comic part, but relieved it with serious touches, which gave it a reality it has not often obtained at the hands of performers. Mr. Conquest's Justice Greedy was also good, not sufficiently oily perhaps, but meritorious notwithstanding. The house is crowded every evening of Mr. Brooke's appearance, his attraction remaining undiminished, despite the

frequent repetition of the only two parts he has played. A Mr. Lysander Thompson, of provincial celebrity, has appeared as Tyke in the *School for Reform*, with much success. We have not yet seen him, but shall take an early opportunity, and report thereupon.

PRINCESS'S.—On Thursday a new three-act drama entitled *Naida; or the Goddess Eldorado*, was produced to exhibit Madam Anna Thillon in one of Rose Cheri's *naïve* and *piquant* characters, which obtained some success lately at the *Gymnase* in Paris. It is taken from Scribe's *Déesse*, one of the most unaccountable productions to which that strange and prolific writer ever penned his name. A French ship has been wrecked on the unknown island of Eldorado; some of the passengers are saved by the natives, and are domiciliated. A rescued father loses his child and thinks she has perished in the waves. But she too is saved—brought up by a priest of Bramah—becomes beautiful, and is made priestess of the Pagoda—in short she is a Goddess according to popular belief, and is kept remote from vulgar gaze, and untouched by vulgar sympathies. She is quite a child of nature, and it is in her simplicity only she affords Madame Thillon an opportunity of exhibiting her talents to advantage. This creature falls in love with a young Acolyte intended by the High Priest for his niece, whereupon the High Priest is indignant and declares that Bramah's soul is withdrawn from Naida, that she is no longer a Goddess, and must leave the island. Her father had some time previously discovered in the Goddess his lost infant, and wishing to return to his own country, France, had leagued with a French Captain of a Corvette to carry off himself and his daughter. The sailors from the vessel arrive just as the High Priest has denounced the Goddess. The young Acolyte, who turns out to be one of the rescued from the French wreck, and the son of the Marchioness de Montauron, flies with Naida and her father. These are also accompanied by Salaam, an attendant of the Pagoda, the comic character of the piece, played by Mr. Compton. The second act takes place at Versailles, and here, we confess, we are at a complete stand still as to the development of the story. A denser atmosphere never hung over the plot of any drama. The son of the Marchioness, the young Acolyte of the Pagoda, who loved Naida in the unknown island of Eldorado, is now, on account of her poverty, discouraged from his addresses: an old *roué* banker makes fierce proposals to Naida in consequence of her laughing at him, he persuades Selino, her lover, that she has eloped with a sea-captain, who is beloved by Hortense, a sister of Selino, but who does not return her love. Selino, distracted, flies abroad into the world, and becomes a libertine; Naida is hurried off to a convent by the connivance of the Marchioness and the old Banker, and all is turned topsy turvey. How Naida comes from the convent, and arrives at a grand mansion; how her father became suddenly the richest man in the kingdom; how Selino grows a good boy, and all are reconciled, must be left to the imagination of the reader. We cannot pretend to unravel them. The whole weight, no less than the interest of the piece, rested with Mme. Anna Thillon, who acted and sang as delightfully as ever. The music, which comprised airs and cavatinas, with a few incidental pieces, was by Edward Loder. All the songs, sung by Madame Thillon, save one, (and that was *Auber's*) were encored. One of them was exceedingly elegant and striking, called, we believe, "The charm of love." It was enthusiastically called for and repeated. The piece may be pronounced successful, chiefly was entirely owing to Madame Anna Thillon's graceful singing and acting, and Mr. Loder's pretty music.

Mrs. Mowatt and Mr. Davenport have been playing in

of the difficulty in which the establishment has been thrown by her own conduct.

Soon after Christmas, Madame Dorus Gras, being announced to sing once only in eight days, refused to perform a second time on the plea that to play two nights in succession was not in her engagement. This request was made to her in consequence of the severe illness of Miss Birch and Mr. Whitworth; but the lady remained unmoved, and the opera was changed, to the great injury of the theatre. Madame Dorus Gras also absolutely refused to perform two characters allotted to her, viz:—that of Amina in the *Sonnambula*, and Susannah, in the *Marriage of Figaro*; she had, consequently, during the whole season performed only thirteen times, and for that had already received the sum of 433*l*. In order to pay the balance due, as well as to liquidate some other claims upon me, I offered to set aside 1,500*l*. per annum of my income, 700*l*. per annum of which is secured by an old established and highly responsible firm in Regent-street.

"It is not true that the whole of Mr. Reeves's salary was paid, but I offered to him, as a mode of liquidating it, that he should have a night set aside for his benefit, the expenses and risks being *mine*, he receiving the sum due to him out of the receipts. I offered the same advantage to Madame Dorus Gras, but she refused it, and she therefore ought not to complain of my not promising to appropriate the proceeds of Mr. Reeves's night to the payment of her salary. I may be here allowed to remark, that, whatever blame may attach to me, Madame Dorus Gras evinced any thing but a kindly feeling towards a fellow-artist on such an occasion.

"In justice to Mr. Reeves, I cannot omit publicly acknowledging my gratitude towards him for his kind and considerate conduct during the many difficulties which have arisen in the course of the season; he has at all times used his utmost exertions to serve the theatre, and has on several occasions waived privileges for the general good, which, as an artist of his standing, he might well have exacted.

"To Miss Miran and Miss Messent, who, at a few minutes' notice, undertook their difficult tasks, I know not how to express my thanks. I trust that their reception from the indulgent audience assembled on the occasion will convince them, as young artists, how such acts of devotion are appreciated by the English public.

"Trusting that the above explanation will be accepted by the visitors as some excuse for the occurrences at the theatre last evening, and by yourself for this occupation of your valuable space,

"I have the honour to be, Sir, your obedient and obliged servant,

"Feb. 10, 1848.

"JULLIEN."

We have nothing whatsoever to say to the private disagreements and disputes of the manager and Madame Dorus Gras. The public have the documents before them, and such as take any interest in them may judge for themselves about the merits of the case. One thing is certain, Madame Dorus Gras has committed herself, and has offered an insult to the public, in allowing her name to appear in the bills, and then refusing to appear. It was well known she was in the house from the commencement of the disturbance, and no entreaties could prevail upon her to perform. The reasons she specifies for her non-appearance in her letter, are entirely apart from the question; were they even admissible, we think they are answered satisfactorily in M. Jullien's reply.

Mozart's *Marriage of Figaro* was produced last night with the most complete success, and has certainly proved the great musical feature of the season. The entire of the music was done, and the opera was divided into four acts, this being the manner in which it was originally performed. M. Jullien now in reality merits the gratitude of the musical public, for he has given them one of the greatest *chefs d'œuvres* of all times, and given it completely, as regards his orchestra and chorus, and most efficiently as respects his vocal corps. We have only time to allude to the triumphant success of Mozart's most wondrous opera. Next week we shall touch upon the performance at length. M. Jullien has at last found out the true road to a successful career. Let him eschew Donizetti and the like, and trust to Mozart and the great masters to bear him down the stream to popularity—and he cannot fail. Had M. Jullien commenced as he had ended, he would have had a very different tale to tell at the conclusion of his campaign.

#### DRAMATIC INTELLIGENCE.

OLYMPIC.—Mr. Brooke, in his performance of Sir Giles Overreach, has augmented his reputation as an actor with the public; yet the majority of the press has pronounced it inferior to his *Othello*. Be it so—we incline to the popular opinion, and avow our conviction as to the superiority of his second delineation. There were many qualities appertaining to the character of *Othello* which did not assimilate themselves to the talent and powers of Mr. Brooke. We invariably discover in every great artist peculiar dispositions and natural bents of the mind which befit him for the delineation of some particular phases of character more than others. The acknowledged actors of all times forcibly illustrate this. To allude to those of our own epoch:—John Kemble, in his loftiest efforts, was limited to the development of the mental features of the characters he portrayed. This was the poetical phase of acting. Edmund Kean, on the contrary, was the grand exponent of the *physique*—the dramatic phase. In expressing ourselves thus, we must not be understood as supposing the former devoid of physical powers, or the latter of the mental; but that in either, one was paramount and the other subordinate. When we call to mind the characters in which John Kemble transcended, such as Hamlet, King John, Cato, &c., as well as those in which Kean obtained his greatest renown, *Othello*, Richard, Shylock, Sir Giles Overreach, Sir Edward Mortimer, and the like, we imagine the truth of our position cannot be controverted. To each the characters of the other were a sealed book; and we can no more connect the name of John Kemble with Shylock, than we can separate Kean's from Sir Giles or Richard. The greatest artists, we confidently presume, will be found circumscribed in the range of their performances; and he who is declared to succeed in every part may be doubted as to super-eminence in any one. Genius may be compared to a burning lens, whose power is only intense at one point and in one position. It is the fashion with the admirers of a popular actor to espy no flaw in his acting, and to ascribe to him nothing less than perfection in every character he assumes, however varied. This is favoritism, not criticism, and may boast of as little policy as judgment. Mr. Brooke undoubtedly belongs to the physical school. He is a veritable disciple of Edmund Kean. He possesses all the intensity, power, and life-like energy of his great predecessor, and is only separated from him by a deficiency of that penetrating instinct, which, however subordinate to the physical means of Kean, was as an internal sun that gave a burning splendour to all his performances. Mr. Brooke's *physique* is of the highest order. Characters, whose qualities and attributes require an outward demonstration, rather than an outward and inward development, co-existent and co-apparent, come entirely within his grasp. The intolerance, malignity, turbulence, and indomitable spirit of Sir Giles Overreach could hardly have found a more able representative than Mr. Brooke. The part was evidently congenial to him, and a terrible earnestness shone through the whole performance. This was its chief excellence. Mr. Brooke not only felt what he was playing, but he made others feel it. In the very first scene, when he meets Wellborn, we find this earnestness, nor does it forsake the actor once throughout the drama. The great scene with his daughter, previous to the coming of Lord Lovell, was very fine. There was immense power and reality in his reply to her, when she hints at the possibility of Lord Lovell forsaking her, should she condescend to follow her father's fearful suggestions to play the wanton:—

"Do I wear a sword for fashion? or is this arm  
Shrunk up or wither'd? Does there live a man,



Of that large list I have encounter'd with,  
 Can truly say I e'er gave inch of ground  
 Not purchas'd with his blood that did oppose me?  
 Forsake thee! He dares not!  
 Tho' all his captains, echos to his will,  
 Stood armed by his side to justify the wrong,  
 Spite of his lordship and his colonelship,  
 I would make him render  
 A bloody and a strict account, and force him,  
 By marrying thee, to cure thy wounded honor.  
 Meg, I have said it."

We did not admire the manner in which he delivered the directions to Margaret concerning her deportment to Lord Lovell. There was something obtrusively coarse in it, which, according to our views, the text does not warrant. The line,

"And when he kisses, kiss close,"

does not appear to demand, in its emphasis, that sarcastic, hypocritical tone Mr. Brooke gives to it. In looking only to the end to be obtained, Sir Giles was heedless of what his daughter might do, so that end might be obtained. He never contemplated her playing the wanton, save as a medium through which she was to gain rank and honors. In his dark views of things, the end, under any circumstances, justified the means, however diabolical: and these he treated as matters of course. In impressing, therefore, upon Margaret the necessity of returning Lord Lovell's caresses, we see no reason why the actor should do more than whisper it as a peculiar and efficacious mode of catching a lover, according to Sir Giles Overreach's notion. We confess a *point* would be lost, unless the tragedian would hiss the syllables into his daughter's ear, as though he were probing her to the quick with some terrible denouncement, or some horrid secret. We liked the scene with Lovell at Lady Allworth's much. Here we have nothing but praise to award the actor. The following speech Mr. Brooke delivered with great effect: it is in reply to Lord Lovell, who asks him if he is never moved by the curses of those he has brought to ruin:—

"Yes, as rocks are,  
 When foamy billows split themselves against  
 Their flinty ribs: or as the moon is moved  
 When wolves with hunger pine'd howl at her brightness.  
 I'm of a solid temper, and like these  
 Steer on a constant course.  
 Nay, when my ears are pierced with widows cries,  
 And undone orphans wash with tears my threshold,  
 I only think what 'tis to have my daughter  
 Right honorable: and 'tis a powerful charm  
 Makes me insensible of remorse or pity,  
 Or the least sting of conscience."

The last scene was unquestionably his greatest, and here we doubt if any actor on the stage at present could equal him: as John Kemble said of Edmund Kean, "he was terribly in earnest;" and, indeed, in such a frightful display, without being terribly in earnest, no performer, however great his art, could hope to rivet the attention of his audience for one moment. Mr. Brooke was not very ably supported in the *dramatis personæ*. There were a few creditable exceptions. Mr. H. Holl would have been excellent in Welborn, if he did not spout quite so much in "King Ercles, vein." Mr. Davidge's conception of Marrall was admirable, the best we have witnessed for a long time. He did not play it as a mere comic part, but relieved it with serious touches, which gave it a reality it has not often obtained at the hands of performers. Mr. Conquest's Justice Greedy was also good, not sufficiently oily perhaps, but meritorious notwithstanding. The house is crowded every evening of Mr. Brooke's appearance, his attraction remaining undiminished, despite the

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Mrs. Mowatt and Mr. Davenport have been playing in

*Much Ado About Nothing, Romeo and Juliet, &c.*, and their performances have been duly appreciated by discriminating audiences. We acknowledge the talents of both these artists, but submit under favor, that these hardly entitle them to be elevated into stars of the first magnitude.

**FRENCH PLAYS.**—Madlle. Nathalie of the theatre *Vaudeville* made her début for this season on Monday last in a new piece entitled *La Vicomtesse Lolotte*. As regards the piece, without any great pretension to literary merit, it is amusing and neatly put together; as regards the actress she is pretty and interesting, and plays with admirable spirit and archness. The scene is laid in the time of Louis the Fifteenth.—Madame du Barry is the star around which all the minor constellations converge; the highest of the land bow down before the idol; all classes ape the monarch in his vices and profligacy; and the consequence is a *dévergondage*, such as was never before known, and we trust never will be again. A play concocted of such materials as these must necessarily smack of the times and locality, Paris and Versailles being alternately the scene of action. The heroine, Lolotte Bertin, is a paragon of perfection; the type of the *Grisette*—the modest one of course—she is beautiful, witty, virtuous, and in love. In spite of a numerous crowd of admirers, she is faithful to the object of her affections, a certain Vicomte d'Hérouville, who has abandoned her for fear of incurring the displeasure of his family in marrying a *faiseuse de modes*, even after he had ordered the carriage, and quartered his arms with her's on the panels. They however meet in Paris, and in an effective scene in which she receives the offer of the fortune of the Commandeur de Thorigny, the love of the *Chevalier Tancrede de rien du tout*, as he styles himself, and the hand of the coachmaker, Lambrequin, he claims her as his wife. Hence a great scandal. His aunt, the Marquise, puts herself at the head of the movement, but after several marches and countermarches, is ultimately foiled by Lolotte, who has in her possession certain papers, relating to a *faux pas* of the lady in her younger days. The lovers are united, the Chevalier Tancrede discovers that he has a mother, but on receiving the assurance that his allowance will be doubled, he does not care about penetrating any further into the mystery. The only fault we have to find with this piece is its length; two acts would have amply sufficed to tell the plot in its most minute details. The personages are amusing and well contrasted to bring out the individualities of each. Lolotte, played by Mlle. Nathalie, is far from a new creation, yet the positions in which she is placed, are ever effective and attractive. Mlle. Nathalie was most interesting in her part, and sang the couplets allotted to her in a style which won for the fair actress repeated rounds of applause; certain notes of her voice have a peculiar charm about them, which command our sympathies, from the richness and expression thrown into them by the *artiste*. The part allotted to Mlle. Baptiste is not one in which she is calculated to shine, neither did the dress become her; we should advise this lady to sing as little as possible. M. Cartigny was excellent as the Commander: he is ever at home in all he does, and plays as if everything around him were part and parcel of his every-day avocations and habits. M. Montaland, as the Chevalier Tancrede, *de rien du tout*, was in a continual bustle, full of animation and spirits, and enlivened the scene by his witty repartees, and the point which he has the secret of giving them by his delivery: he is the comic personage of the piece, and managed to keep the house in a roar by the impudence and coolness which he threw into the character. M. Josset, as the unfortunate coachmaker in love, contrived to eke out a rich vein of drollery from his

misfortunes. We had forgotten to mention that Madame Valmy played the arrogant Marquise, the stickler for privilege and caste, to the life. Insolent and presuming at first, she is at last brought on her knees before her victim, and is deservedly punished in discovering that Tancrede, the spendthrift, without heart or care for aught but his allowance, is her son, *plus ou moins légitime*. Madlle. Nathalie was called for after the piece, and bowed her thanks to a delighted audience. We owe much to Mr. Mitchell for his discrimination in selecting from the *vaudeville* one of its fairest and most talented interpreters, one who can do full justice to the parts allotted her, and adds to the excellence of her acting by the superior style of her vocal talents. The *Chef d'œuvre, Inconnu*, was given the same evening, M. Fechter playing the young artist with much pathos and sensibility, although we were sorry to find that combined with real feeling, and many touches of true sentiment, he indulges in a disposition to ranting, which mars his best efforts. We warn him once more that loudness is not force, and that vigour of lungs and violent gestures are not necessary to produce effect: the greatest actors both of France and England will bear us out in our opinion. J. DE C.—

#### ORIGINAL CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—Will you favour me by answering the following question:—Was the Covent Garden (Italian) Band, 1847, considered the best Band in London; or, at the same period, would you consider the Philharmonic Band superior, or equal?—I am, sir, your's, obediently,

THOMAS JONES.

Colosseum Hotel, Portland Road, Feb. 7th, 1848.

[The Band of the Royal Italian Opera was considered, and justly so, the finest ever heard in this country, without excepting the Philharmonic.—Ed.]

#### FOREIGN INTELLIGENCE.

PARIS.—(From a Correspondent).—The new ballet, in five *tableaux*, of *Les Cinq Sens*, is expected to be produced on Wednesday, the 19th inst., at the *Académie Royale de Musique*. I have had the opportunity of attending one of the last rehearsals, and so far as I can judge, although the action is not without defects, it will be a truly magnificent affair. The music by Adolphe Adam is delicious—quite as clever and quite as pleasing as the *Giselle* and the *Diable à Quatre*. Carlotta Grisi, who is looking very well, and is in high spirits, has two splendid *pas*—one in the second and the other in the fifth *tableaux*. Her pantomime is exquisite, full of *naïveté* and charm; this will be another flowret in her coronal; it will be one of her most brilliant creations. Mr. Lumley, lessee of Her Majesty's Theatre, has been here for some time, endeavouring to persuade the directors of the Opera to allow Carlotta to go to London on the 15th of March, in order to be able to get out the *Cinq Sens* immediately. This was a matter of great importance to the careful director, since Jenny Lind is not expected in England until the 15th of April. But MM. Duponchel and Roqueplan have decided on consulting their own interests in preference to those of another; and after holding out several hopes to Mr. Lumley, finished by refusing his demand. Who can blame them?

Verdi's *Jerusalem* has trailed along to its twentieth night, but it does not attract at all. *Robert le Diable* has been revived, under the superintendence of Meyerbeer, who is still in Paris. Bettini was the Robert, Alizard the Bertram, and Mlle. Van Gelder the Alice. This revival has put the finishing stroke upon Verdi, although the cast, as you may judge, is not over powerful. The concert season has received an extraor-



dinary stimulus by the arrival of the celebrated Mme. Pleyel. Thalberg has also been here; Liszt is soon expected; and Prudent immediately, so that there will be no lack of pianists. The long-talked-of *Monte Christo* has been produced at Alexander Dumas's *Theatre Historique*. It occupies two nights in performance, and has succeeded immensely. Nothing can surpass the scenic and machinic effects, and nothing can be better than the acting. Nevertheless, Jules Janin has launched one of his irresistible thunderbolts against it, through a *feuilleton*, in which the brilliant writer's irony cuts with a triple edge. This article has produced an immense sensation, and is likely to suggest a reaction in the at present exaggerated state that obtains in dramatic matters at present. I send you the paper, and recommend you to translate the *feuilleton* for the advantage of your numerous readers.

### CONCERTS.

**EXETER HALL.**—On Thursday evening the performance of Handel's Oratorio, *Judas Maccabæus*, brought a crowded audience to Exeter Hall. The choral band was selected from the members of Mr. Hullah's upper singing school: the instrumental force being mainly composed of Mr. Willy's concert band, the whole being under the direction of Mr. Hullah. The principal solo singers were Messrs. Reeves, H. Phillips, Weiss, W. H. Seguin, and the Misses Duval, Gill, Stewart, and Kent. The performance was most creditable to all concerned. Mr. Hullah's pupils train on admirably, and evince the care and perseverance of an able director. Mr. Willy's band was highly efficient, and tended in no small degree to enhance the excellence of the performance.

Mr. Reeves was listened to with great anxiety. His declamatory powers in recitative singing no one could doubt: but it was feared his operatic style would not happily consort with the solidity and breadth demanded in Handel's music. Besides this, the songs for the principal tenor parts in *Judas Maccabæus*, were written in the composer's peculiar florid style, and required a flexibility of voice, that few who had heard Mr. Reeves in *Lucia*, or *The Maid of Honor*, had given him credit for. Nevertheless, Mr. Reeves soon set aside all fears on that score, and proved himself in nowise less efficient in the interpretation of Handel's music, than in that of Donizetti's or Balfe's. In the two florid songs, "Call forth thy powers," and "Sound an alarm," which require great flexibility and rapid enunciation, he was admirable. Nor was he less happy in the beautiful air, "How vain is man," which was given with the utmost expression and exhibited his *cantabile* to perfection. Mr. Reeves obtained enthusiastic demonstrations from the audience after each song. Mr. H. Phillips was in fine voice and sang with all his accustomed purity and judgment. Few can interpret Handel's music as well as this artist. The other vocalists demand respectful mention, all exerting themselves to do credit to the work of the great composer.

In the *Times* article, after commenting on the specialties of the performance, we find the following just and appropriate remarks:—"Mr. Hullah has now entirely escaped from the narrow trammels of the Glee and Madrigal School; he has essayed Mendelssohn with success, and has not faltered before the majesty of Handel; he has afforded the public what, at the least, may be termed satisfactory performances of the *First Walpurgis Night*, the *Midsummer Night's Dream*, *Acis and Galatea*, and *Judas Maccabæus*. But much now remains to be done, which, as things go, Mr. Hullah appears the only likely person to be able to effect. There are mines of wealth yet unexplored in the works left us by the great masters. The suggestion of two names will sufficiently answer our purpose here—Sebastian Bach, one of the few great musicians who have been almost totally neglected in this country, and Cherubini, of whom little or nothing is known. Mr. Hullah may consult the works of these masters with advantage." We have not a word to add to these observations, except to suggest a hope that Mr. Hullah will not pass them by unheeded.

### PROVINCIAL.

**PLYMOUTH.**—(From a correspondent.)—The theatre here continues the same career of success. On Friday February the 4th, the performances were for the benefit of our excellent manager Mr. T. R. Newcombe, and under the patronage of the Members of the Royal Western Yacht Club. The house was crammed to suffocation. Not a place to be had for love nor money. The performances consisted of "Flying Colours" "Box and Cox" and "Born to Good Luck." "Flying Colours" was produced for the first time in the provinces by permission of the author, Coe Compe, Esq., and had he been present he must have been gratified with the manner in which it was acted, and the magnificent scenery, painted

for the occasion; such was its success that it will be acted every night this week. Mr. Newcombe's Captain Sans Souci, was genuine comedy; he acted indeed, with unusual spirit and animation; but the piece is full of real wit, and humour, that technically speaking, "it plays itself." On Tuesday, February 15th., half the gross receipts will be devoted to the relief of the widows and orphans of the unfortunate sufferers in H. M. S. Avenger.

**NEWCASTLE.**—(From a correspondent.)—Mr. Macready has been playing here, with great success. He has appeared in *Hamlet*, *Richelieu*, *Henry the Eighth*, &c. The houses have been crammed every night of his performance. *Henry the Eighth*, has excited the greatest *furor*, no small part of which may be set down to Mrs. Ponisi, whose Queen Katharine cannot be spoken of too favourably. She divided the applause throughout the play with Mr. Macready, and created an impression in Newcastle that will not soon be forgotten.

MR. SZEPANOSKI'S CONCERT took place on Monday evening in the Music Hall. The principal performers were Messrs. Dreschler, Mackenzie, and Szepanoski. The guitar playing of the latter was exceedingly fine, and met with very warm applause. His "Fantasia Caprice" on the violoncello, also showed that he is a skilful and accomplished musician in the best sense of the term. The concert was evidently much relished by the audience, notwithstanding the discomfort of the bad weather.—*Edinburgh Evening Post*.

**HANLEY.**—During Mr. Russell's recent Christmas visit to the Potteries he became acquainted with the prevailing distress amongst the working population of Hanley and Shelton, and offered to give the proceeds of an evening's performance, in the largest place that could be obtained, towards its alleviation. The design was taken up in the same generous spirit by Mr. George Simpson, who was successful in gaining influential patronage for the project, and in obtaining the gratuitous use of the new covered market, in which Mons. Jullien has on more than one occasion given his promenade concerts. There, on Thursday Jan. 27, notwithstanding the severity of the weather, a company assembled of about fifteen hundred persons. The programme included the latest productions of Mr. Russell. About £50 was realised, after paying unavoidable expenses, which will be distributed by the Chief Bailiff and a committee, to the most necessitous among the unemployed poor. This benevolent enterprise has been fully successful, and both Mr. Russell and Mr. Simpson will find their reward in their own bosom.—*Staffordshire Advertiser*.

### MISCELLANEOUS.

**ROYAL ITALIAN OPERA.**—The new tenor, Luigi Mei, who is to debut with Albini in *Tancredi*, is described as a *tenore robusto*. Signor Corradi-Setti has a great continental reputation. He can sing bass and barytone parts with equal facility.

**HER MAJESTY'S VISIT TO THE HAYMARKET THEATRE.**—Her Majesty and His Royal Highness Prince Albert, accompanied by a large party, honoured this theatre with their presence on Wednesday evening, to witness the new play of *The Wife's Secret*, in which Mr. and Mrs. Charles Kean appeared. The royal party occupied Her Majesty's box and that of Her Majesty the Queen Dowager.

**SACRED HARMONIC SOCIETY.**—We observe that after a long interval, occasioned we understand by some points of difference between Mr. Surman, the conductor, and the Committee, the concerts of this Society recommence on Thursday next, with Haydn's *Creation*. Miss Wallace, who is engaged as *soprano*, is sister to Mr. Wallace the composer of *Maritana*, and has sung, we are informed, very successfully in various parts of the Continent, gaining laurels, especially in the severer school of German vocalization. This will be her first appearance before an English audience, and a decided hit is anticipated. We have purposely abstained from noticing the rumours which have been so prevalent, and repeated by many of our contemporaries, as to a change in the conductorship of these concerts, as we know from good authority that nothing has been decided, but that the whole matter will be brought under the notice of a special General Meeting of the Members, convened for that purpose on Tuesday next. We shall then have something to say on the subject. The

statement made by the *Morning Post*, and repeated by the *Athenæum*, that the baton has been offered to Costa and declined by him, is without the least foundation.

THE LATE MR. WIELAND.—(*From a Provincial Paper.*)—George Wieland, the great posture-master of the age, was a being of intuitive grace, ease, and elegance; it is not saying too much that no artist of past or present times was more keenly alive to beauty of outline; take the great proficient *Retesch*, whose outlines of *Faust* every one with the least pretension to an acquaintance with the fine arts must have seen and intensely admired. Wieland was the living embodiment of these, whether of the grandeur and withering malignity of *Mephistopheles*, or the elegant and perfectly faultless form and bearing of *Faust*, the hero of the wild and enchanting *chef d'œuvre* of the Shakspeare of Faderland. The highest compliment which could have been paid to Wieland, was that our first painters were fain to study his points, in admiration of their matchless beauty. George Wieland was scarcely half the age, as he certainly was only half the size of the portly Archbishop who passed the bourn much at the same time with the poor player.\* Wieland had a noble heart. Peace to his manes! Having "spoken" on the stage of Old Drury, he was entitled to a participation in the great benefit of its theatrical fund; his widow and family therefore will be all the better for the husband's and father's attention to their interests in his lifetime. Wieland died of consumption, superinduced by his avocation.

WORCESTER MUSICAL SOCIETY.—The following gentlemen have accepted the office of stewards for the next meeting of the Three Choirs:—Right Hon. Lord Leigh, Sir J. S. Pakington, Bart., M. P., the Dean of Worcester, Edward Webb, Esq., Mayor of Worcester, Rev. Canon Douglas, Rev. J. Pearson, Slade Baker, Esq., Robert Berkeley, Jun. Esq., C. H. R. Boughton, Esq., J. W. Isaac, Esq., J. F. Ledsam, Esq., C. Noel, Esq., The present guarantee fund already equals the whole amount of that of the last Festival.

SIR WALTER SCOTT A JUDGE OF VIOLINS.—Sir Walter Scott's ignorance of musical matters is well known; he had once been employed as counsel upon a case where a purchaser of a fiddle had been imposed upon as to its value. He found it necessary, accordingly, to prepare himself by reading all about fiddles and fiddlers that he could find in the *Encyclopædia*, &c., and having got the names of Stradivarius, Amati, and such like, glibly upon his tongue, he got swimmingly through his cause. Not long after this, dining at—, he found himself left alone after dinner with the Duke, who had but two subjects he could talk upon—hunting and music. Having exhausted hunting, Scott thought he could bring forward his lately acquired learning in violins—upon which his Grace became quite animated, and immediately whispered some orders to the butler, in consequence of which there soon entered into the room about half-a-dozen tall footmen, each bearing a fiddle case; and Sir Walter now found his musical knowledge brought to no less trying a test than that of telling, by the tone of each instrument, as the Duke played it, by what artist it had been made. "By guessing and management," he said, I got on pretty well, till we were, to my great relief, summoned to coffee."

LUTHER'S LOVE OF MUSIC.—"I always," says Luther, "loved music. Whoso has skill in this art is of a good temperament, fitted for all things. We must teach music in schools: a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers, unless they have been well exercised in music,

\* The late Archbishop of York.

Music is one of the best arts; the notes give life to the text; it expels melancholy, as we see in King Saul. Kings and princes ought to maintain music, for great potentates and rulers should protect good and liberal arts and laws; though private people have desire thereunto and love it, yet their ability is not adequate. We read in the Bible, that the good and godly kings maintained and paid singers. Music is the best solace for a sad and sorrowful mind; by it the heart is refreshed and settled again in peace."

Mr. BUNN has retired from the management of the Surrey. So much the worse for the Surrey.

#### ADVERTISEMENTS.

### THEATRE ROYAL, DRURY LANE.

#### GRAND OPERA.

Last Six Nights of the "GRAND OPERA".  
Last Night but one of the "BRIDE OF LAMMERMOOR".  
Last appearance but two of Mr. REEVES.

#### Miss MIRAN'S BENEFIT.

To-morrow, MONDAY, the 14th, Her Majesty's Servants will perform Donizetti's Opera,

#### THE BRIDE OF LAMMERMOOR.

Principal characters Miss MESSENT, Mr. WHITWORTH, Mr. GREGG, and Mr. REEVES, it being his last appearance but two, after which the New Divertissement in which Madlle. FUCOCO will make her Sixth appearance.

#### Miss MIRAN'S BENEFIT.

On WEDNESDAY the performance will be for the benefit of Miss Miran on which occasion Balfe's New Opera,

#### THE MAID OF HONOR.

WILL BE PLAYED FOR THE LAST TIME. (for particulars see Advertisements.) The last night of the Opera, will be FRIDAY, February 25th, and the season terminate on MONDAY, February 28th, with

#### A GRAND BAL MASQUE.

Miss MIRAN begs leave most respectfully to announce that her Benefit will take place at the Theatre Royal, Drury Lane, on WEDNESDAY next, February 16th, (the last night but Four.) The entertainments will consist of Balfe's Opera, THE MAID OF HONOR, which will be performed for the last time this season, and in which Mr. REEVES will make his last appearance but one. After the Opera a MISCELLANEOUS CONCERT will be given, and the Evening conclude with the New Divertissement in which Madlle. FUCOCO will dance.

Prices of Admission as usual. The Doors will be opened at Half-past Seven, the Concert to commence at Eight. Places and Private Boxes may be secured at the Box Office of the Theatre, and all the Musical Libraries.

#### DRURY LANE.

#### MR. ALLCROFT'S GRAND CONCERT.

On Tuesday next, February 15th,

For which the following talent have accepted engagements:—

Mesdames Anna Thillon, Birch, Albertazzi, Romer, Lablache, Poole, Rowland, Binckes, Novello, Novello, M. O'Connor, and Mrs. Alban Croft; Messrs. Harrison, Reeves, Marras, Brizzi, Lablache, H. Phillips, Genge, Leffler, and Mr. H. Russell; also the eight singers of the Pyrenees. Solo performers—Madame Dulcken, Richardson, Lazarus, Regondi, Viotti Collins, and the Messrs. Distin on the Sax Horns. Conductors—Messrs. Negri and Lavenue. Leader—Mr. Thirlwall. Stalls, 7s., boxes, 5s., pit, 3s., galleries, 1s. Private boxes, stalls, tickets, and places may be had at Mr. ALLCROFT'S opera and theatre agency office, 15, New Bond Street; and at the box-office daily.

To the Queen's most Excellent Majesty, and the British Army and Navy.

#### J. KOHLER'S NEW PATENT LEVER INSTRUMENTS.

J. KOHLER having brought to perfection and obtained Her Majesty's Letter's Patent for the above invention, which he has applied to the CORNOPEAN, TRUMPET, CORNETTO, TROMBONES, and FRENCH HORNS, he can now with great confidence, after an experience of Five Years in bringing the action to its present state of perfection, recommend them to Her Majesty's Army and Navy, and all Professors and Amateurs. The advantages that this Patent gives to these Instruments are—

1. All the Tones and Semitones produced by the Patent Lever are quite as perfect as the Natural Notes on the Instrument.
2. The intervals on the DIATONIC and CHROMATIC Scales are perfect, the compass greater, and the most rapid and difficult passages may be performed with a precision, freedom, and fullness of tone, and comparative ease to the performer.
3. Combinations in harmony, which never before could be performed at all by any Brass Instruments, may now be executed with perfect ease, and Ten or Twelve Instruments on this principle, can produce a more rich and sonorous effect than Twenty-four could do on the old principles. The harshness of tone in the former Brass Instruments is entirely done away with, and a set of these Instruments heard together, produces Military and harmonious effects never before heard.

These Instruments are now in use in HER MAJESTY'S PRIVATE BAND, FIRST LIFE GUARDS, ROYAL HORSE GUARDS, GRENADIER GUARDS, FUSILIER GUARDS, ROYAL ARTILLERY, 60th ROYAL RIFLES, &c. Testimonials, Drawings, and Prices, forwarded on application at J. KOHLER'S Manufactory, 35, Henrietta Street Covent Garden, London.

**MR. WILLY**

Has the honor to announce, that his

**QUARTET CONCERT**

Will take place

On **WEDNESDAY EVENING, FEBRUARY 23rd, 1848,**At **ERAT'S HARP ROOMS, 23, BERNERS STREET,**By the kind permission of **JAMES ERAT, Esq.** To commence at 8 o'clock precisely

The PROGRAMME will comprise the following Classical Works of the late Highly Gifted Composer, **MEYERBEER**. GRAND TRIO, in D Minor, (op. 49) for Pianoforte, Violin, and Violoncello; in which Mr. W. STERNDALE BENNETT has kindly consented to sustain the pianoforte part.

The **BRILLIANT QUARTET** in D Major (op. 44), will be performed, on this occasion, by **TWELVE ARTISTES**, selected from Mr. Willy's Concert Band, viz.:—3 First Violins, 3 Second Violins, 3 Tenors, and 3 Violoncellos; also the **QUINTET**, in A Major (op. 18), for Two Violins, Two Tenors, and Violoncello. The **VOCAL MUSIC** by Miss STEWART, Miss DUVAL, and Mr. LOCKEY, accompanied on the Pianoforte by Miss WILLY, Jun.

Tickets, 5s. each, or Family Tickets, to admit Five, £1 1s., may be obtained of Mr. WILLY, 23, TRIGON TERRACE, KENNINGTON; Mr. ERAT's, 23, Berners Street; and at the principal Music Shops.

**Mr. WILLY's CONCERT BAND,**

Consisting of **TWENTY-SEVEN PERFORMERS** (or any number of them), may be engaged for public or private Concerts, Matinees, or Soirées. For particulars apply to Mr. WILLY, 23, TRIGON TERRACE, KENNINGTON, near the Church.

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"O for the Days, the Happy Days," ..... sung by Madame Anna Thillon, 2 0  
 "The Drum! The Drum!" ..... Madame Anna Thillon, 2 0  
 "It is for him I die," ..... Madame Anna Thillon, 2 0  
 "I'll try to think with thee," ..... Miss Sara Flower, 2 0  
 "Life as much, so much for Love," ..... Mr. Barker, 2 0  
 "Believe me, love, believe me," ..... Mr. Barker, 2 0  
 "I thought not when in youth we played," ..... Mr. Bodda, 2 0  
 "What a world it used to be," ..... Mr. Leffler, 2 0  
 "Though humble were my fortunes," ..... Mr. Leffler, 2 0

**DUETS.**

"From the Fairy-haunted River," ..... (Madame Anna Thillon, and Miss Sara Flower,) 2 0  
 "The Trysting Tree," ..... (Madame Anna Thillon, and Miss Sara Flower,) 2 0  
 "Oh yes! I'm all attention," ..... (Madame Anna Thillon, and Mr. Leffler,) 2 0

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 Quadrilles, Waltzes, and other Arrangements, for Pianoforte, are in progress.  
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**MR. HOWARD GLOVER** has the honor to announce that this Establishment, intended for the formation of Artists for Opera, the Drama, and the Concert Room, and for general Musical Instruction, will open on the 1st of February, 1848. **THE DRAMATIC DEPARTMENT** will be under the direction of his Mother, **MRS. CLOVER**, (of the Theatres Royal, and **THE MUSICAL** will be conducted by **MR. HOWARD GLOVER**.

Vocalists desirous of devoting their talents to the Stage, will here be afforded an opportunity of acquiring that indispensable practice in the performance of Concerted Pieces and Musical Declamation, the want of which has been so severely felt by our rising Artists, who, from the fact of our possessing no regular provincial Opera, have been forced either to seek for the necessary experience abroad, or to brave, in an immature state, the ordeal of Metropolitan criticism. The System of Instruction will be as follows:—

**A Class for Dramatic Reading—for Private Vocal and other Lessons—a Vocal Class for Concerted Music for Gentlemen—a Vocal Class for Ladies. A General Rehearsal** will take place; and, once in every Month, an entire **Work—Opera or Oratorio—with Orchestral Accompaniments, will be performed**, on which occasions the Friends of the Students, the leading Members of the Musical Profession, and the Metropolitan Press will be invited—**Instrumental Classes**, for the Practice of Chamber and Orchestral Music, and a **Harmony Class**, conducted by the most eminent Professors.

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**SACRED HARMONIC SOCIETY, EXETER HALL.**

ON THURSDAY NEXT, FEBRUARY 17TH, 1848,

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Principal performers, Miss WALLACE, (her first appearance), Mr. LOCKEY, Mr. LEFFLER, and Mr. H. PHILLIPS. The BAND and CHORUS will consist of above 500 Performers. Tickets 3s. each, Reserved Seats, 5s., may be obtained of the Principal Music Sellers: of Mr. BOWLEY, 53, Charing Cross; Mr. RIES, 102, Strand; or of Mr. MITCHELL, 39, Charing Cross.

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 This being the commencement of a new quarter, a favourable opportunity offers for persons desirous of becoming Subscribers, who are requested to apply at Exeter Hall, on Tuesday Evenings, between Eight and Ten o'clock, or to Mr. BOWLEY, 53, Charing Cross. The Subscription is ONE GUINEA, or for Reserved Seats in the Area, or Gallery, TWO GUINEAS per annum.

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MR. EDMUND CHIPP, Gentleman of Her Majesty's Private Band, and Organist to the Church of St. Olave, Southwark, will give an Organ Performance on the grand Instrument just erected by Mr. T. J. ROBSON, at the above Rooms, on FRIDAY, the 18th instant, 1848. The Programme will be selected chiefly from the works of Dr. Mendelssohn, Dr. Spohr, Sebastian Bach, Handel, Hesse, Beethoven, &c.

Tickets to be had on application of Mr. ROBSON, at the rooms.

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Handel's Grand Oratorio Judas Maccabeus,

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When Mr. SIMS REEVES will sing for the second time at EXETER HALL.

The CHORUS will consist of the Members of Mr. HULLAH'S FIRST UPPER SINGING SCHOOL. The ORCHESTRA will consist of upwards of FIFTY PERFORMERS, and will include Messrs. Willy, Zerbini, Watson, Watkins, J. Loder, Bradley, Collins, Betts, Jay, J. Westrop, Hill, Day, Stephenson, Ridgway, Giles, C. Smith, Westlake, Day, jun., Waud, Glanville, V. Collins, W. Day, Hutton, W. Loder, L. Collins, Reed, Guest, Gardner, G. Calkin, Castell, Pratten, Giles, Percival, Griffiths, Russell, Carte, Wells, Nicholson, Horton, Baddely, Winterbottom, Hardy, Suelling, Jarrett, Hooper, Irwin, Davies, Wilson, G. Griffiths, Goodwin, Seymour, &c.

Leader,—Mr. WILLY. Conductor,—Mr. JOHN HULLAH.

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**IMPORTANT TESTIMONIALS**

Old Kent Road, Oct. 18th, 1847.  
Sir,—Will you have the kindness to send me as soon as possible, a 2s. 9d. tin of "KEATING'S COUGH LOZENGES," I have had a 1s. 14d. box, and have found them very valuable in giving a clearness to the voice, to which I have been a stranger for some time, no singer or public speaker should be without them, they assist the voice materially. I send 3s. 3d. Post Office Stamps, you can send them by the Parcel Delivery Company. Please to let me have them as soon as possible.  
I remain, yours, &c.

To Mr. KEATING, 79, St. Paul's Churchyard. F. CUNNINGHAM.

RESTORATION OF VOICE BY KEATING'S COUGH LOZENGES.

Glasgow, 12th January, 1847.  
Sir,—I have great pleasure in informing you of the great good your excellent COUGH LOZENGE have done me. In December, 1845, I caught a severe cold from riding two or three miles, one very wet night, which settled in my lungs, and quite took away my voice, so that I could not speak above a whisper from that time until the beginning of December last. I tried all kind of medicines, but they were of no avail. I was then advised to try your Lozenges, which I did only to please my friends; but before I had finished a 2s. 9d. tin, my voice, to my great joy, came back as strong as ever.  
I am, Sir, your's respectfully,  
THOMAS KEATING, Esq. JAMES MARTIN.

**MR. W. STERNDAL BENNETT**

Has the honour to announce that his performances of CLASSICAL MUSIC, will take place at the HANOVER ROOMS, on TUESDAY EVENINGS, FEBRUARY 15th; MARCH 7th, and 28th; to commence at half past Eight o'clock. The first CONCERT will be devoted entirely to the Works (of this class) of FELIX MENDELSSOHN BARTHOLOMY. SUBSCRIBERS' TICKETS, ONE GUINEA each, SINGLE TICKETS, to admit to any one CONCERT, HALF-A-GUINEA each.

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On MONDAY Evening next, the 14th February, at Eight o'clock,

**MR. WILSON****WILL GIVE AN ENTERTAINMENT ON THE SONGS OF SCOTLAND.**

WHEN HE WILL SING A VARIETY OF POPULAR SONGS AND BALLADS.

PIANO-FORTE, - MR. JOLLEY.

The doors will be opened at half-past Seven o'clock, the Entertainment to commence at Eight, and terminate about Ten.

**PROGRAMME.**

Song—"Bonny Prince Charlie." Coronach—"The Stuarts of Appin." Song—"Come o'er the Stream, Charlie." Song—"Saw ye my wee-thing?" Song—"The Skylark." Song—"Come under my Plaidie." Song—"Go fetch me a pint of Wine." Ballad—"Lord Ullin's Daughter." Song—"Tell me how to woo thee." Song—"Despairing Mary." Song—"John Grumlie." Song—"Auld Joe Nicholson's Bonnie Nannie." Song—"The Married Man's Lament." Son—"Happy we've been a' together".

Tickets, 2s.; Reserved Seats, 2s. 6d.; Private Boxes for Six Persons, 15s.; for Eight, 21s.—Books of the Words, 6d.

Mr. WILSON is preparing and will shortly produce, an Entertainment to be entitled,

"A Night with Sir Walter Scott."

In which he will sing the Songs in the LADY OF THE LAKE; and some of Sir Walter's Miscellaneous Songs.

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Extract of a Letter from Mr. Charles Wilson, 30, Princes Street, Glasgow, dated February 18th, 1847.

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"To Professor Holloway." (Signed, "CHARLES WILSON.")

These truly invaluable Pills can be obtained at the Establishment of Professor HOLLOWAY, 244, Strand, (near Temple Bar), London; and of most respectable Vendors of Medicines throughout the civilized World, at the following prices—1s. 14d., 2s. 9d., 4s. 6d., 11s., 22s., and 33s. each Box. There is a considerable saving by taking the larger sizes.

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**Mr. WILLIAM WEST,**

(Articled Pupil of the late Mr. THOMAS WELCH.)

Announces respectfully that he receives Pupils for the INSTRUCTION of SINGING and PIANOFORTE, on the principle adopted with so much success by his late Master, at his Residence, 433, WEST STRAND.

# Her Majesty's



# Theatre.

The following Programme for the Season 1848 is respectfully submitted to the Nobility, Patrons of the Opera, and to the Public, with the confident hope, that the arrangements will merit the continuance of the enthusiastic approbation and distinguished patronage which so pre-eminently marked the past Season, and maintained the established reputation of Her Majesty's Theatre as the centre of refined Art and of supreme Fashion.

## ENGAGEMENTS FOR THE OPERA:

### MLLE. JENNY LIND.

In addition to the parts personified by this great Artiste in the past Season, a succession of Operas, comprising new as well as established Works, have been selected in which she will appear in several novel and interesting characters.

The admired Soprano, **MLLE. SOFIE CRUVELLI**, (From the Theatre La Fenice, at Venice; her first appearance.)

**MLLE. LUISA ABBADIA**, (A Soprano of great reputation from La Scala, and other great Theatres of Italy; her first appearance.)

**MLLE. ADELAIDE MOLTINI**,

**SIGNORA SOFIAVERA**,

(The well-known and favorite Vocalist.)

(Her first appearance.)

**MLLE. SCHWARTZ**, (The eminent Contralto, and established favorite of the Imperial Opera at Vienna.)

**MLLE. SOLARI**,

And the eminent Artiste **MADAME ERMINIA TADOLINI**,

(Of La Scala, Milan; the Carinthia, Vienna; and other great Theatres.—Her first appearance.)

The favorite Tenor, **SIG. CARDONI**,

The distinguished Tenor, **SIG. CUZZANI**,

(From La Scala, and other great Theatres of Italy.—His first appearance.)

The Admired Tenor, **SIG. L'ABOCETTA**, (Of the principal Theatres of Italy, and of the Italian Opera at Berlin; his first appearance.)

The admired Baritone, from the Opera, La Pergola, at Florence,

**SIG. BELLETTI**, (His first appearance.) **SIG. F. LABLACHE**, **SIG. BOUCHE**,

**SIG. SOLARI**, **SIG. GUIDI**,

**SIG. COLLETTI**,

AND **SIGNOR LABLACHE**.

**DIRECTOR OF THE MUSIC AND CONDUCTOR**, **Mr. BALFE**.

The greatest exertions have been made to obtain efficiency in the Secondary Parts, so as to secure in all respects Unity and Completeness.

Great attention has also been bestowed in the selection and harmonious combination of the **ORCHESTRA**, in which, amongst other experienced and distinguished Artistes, the following have been engaged:—

**M. TOLBECQUE**, *Leader.*

**M. NADAUD**, *Leader of the Ballet.*

**M. OURY**, *Leader of the 2nd Violins.*

**M. DELOFFRE**,

**M. PLUYS**,

**MR. PIGOTT**,

**MR. W. WATTS**,

**MR. COLLINS**,

**M. JACQUIN**,

**SIG. ANGLAIS**, *1st Contre Basso.*

**MR. R. HUGHES**, *Leader of the Tenors.*

**M. GANZ**,

**M. REMUSAT**, *Académie Royale, Paris, 1st Flute.*

**SIG. BILETTI**, *1st Clarinet, from Bologna.*

**MR. MATCOCK**, *2nd Clarinet.*

**M. LAVIGNE**, *1st Oboe.*

**MR. HORTON**, *2nd ditto.*

**SIG. TAMPLINI**, *1st Bassoon.*

**M. KOESSEL**, *2nd Bassoon.*

**M. ZEISS**, *1st Trumpet.*

**SIG. MAFFEI**, *2nd Trumpet.*

**M. SEGELICK**, *1st Horn, from Frankfort.*

**M. KREUTZER**, *2nd ditto, from Mayence.*

**M. ISTA**, *Timbalier.*

**MR. WINTERBOTHAM**, *1st Trombone.*

**M. MARIN**, *2nd Trombone.*

**SIG. PIATTI**, *1st Violoncello.*

**M. PILET**,

&c. &c.

The **MILITARY BAND** under the Direction of **M. BOOSE**, Head Band Master of H. R. H. Prince Albert's Regiment of Scots Fusilier Guards.

Poet and Prompter, **SIG. GRIPPA**.

The **CHORUS** has been selected with the utmost regard both as to Vocal and Dramatic efficiency. **Maitre de Chant des Chœurs**, **M. MARETZEK**.

In addition to the successful Operas produced last Season, a selection has been made from the most esteemed works of the Lyrical Repertoire, to display to the utmost, and with attention to their peculiar and remarkable gifts, the talents of this Powerful Company.

## ENGAGEMENTS FOR THE BALLET.

The Ballet Department will preserve its superior excellence and combination of Talent, which will comprise—

**MLLE. CARLOTTA GRISI**, **MLLE. CAROLINE ROSATI**,

**MLLE. MARIE TAGLIONI**, AND **MLLE. CERITO**.

Supported by Mde. PETIT STEPHAN, Mlles. AUSUNDON, JULIENNE, THEVENOT, LAMOUREUX, EMILE, FANNY PASCALES, &c.

**M. PERROT**, **M. PAUL TAGLIONI**, **M. ST. LEON**,

**M. GOSSELIN**, **M. LOUIS D'OR**, **M. DI MATTIA**,

Supported by MM. VENAFRA, GOURIET, &c. &c., with a new and well-selected **CORPS DE BALLET**.

Maitres de Ballet, **M. PAUL TAGLIONI**, and **M. PERROT**. Sous Maitre de Ballet, and Master of the French School of Instruction, **M. GOSSELIN**.

Regisseur de la Danse, and Master of the English School of Instruction, **M. PETIT**. Composer of the Ballet Music, **SIG. PUGNI**.

Several Compositions for the **BALLET DEPARTMENT** are in preparation. Amongst others, a new and original Ballet by **M. PAUL TAGLIONI**,

and another by **M. PERROT**.

The Costume Department will be directed by Mr. WHALES and Miss BRADLEY, under the superintendence of Madame COPERE.

Principal Machinist, Mr. D. SLOMAN. Head of the Property Department, Mr. BRADWELL.

Principal Artist to the Establishment, Mr. CHARLES MARSHALL.

The Subscription will consist of the same number of nights as last Season. Other arrangements of peculiar interest are in progress.

The Theatre will open on **Saturday, the 19th February instant**, when will be presented VERDI'S admired Opera of

## ERNANI,

**Carlo V. Ernani**, **Sig. GARDONI**, (His first appearance this season.)

**Sig. CUZZANI**, (His first appearance.)

AND **Ruy Gomez de Silva**, **Elvira**,

**Sig. BELLETTI**, (His first appearance.) **MLLE. SOFIA CRUVELLI**.

After which will be presented, an entirely new and original Grand Ballet, in Four Tableaux, by **M. PAUL TAGLIONI**, entitled

## FIORITA ET LA REINE DES ELFRIDES.

Principal parts by **MLLE. CAROLINA ROSATI**, Mlles. ESTHER, AUSUNDON, THEVENOT, JULIENNE, LAMOUREUX, & **MLLE. MARIE TAGLIONI**

Principal Dances.—1. Tableau. La Cour D'Auberge en Sicile.

La Financée, **MLLE. ROSATI**, and **Mlles. JULIENNE** and **LAMOUREUX**, &c. La Palermitana, **MLLE. ROSATI**.

2. Tableau. La Forêt des Elfrides.

Ballabile et Pas de la Reine des Elfrides, **MLLE. MARIE TAGLIONI**, and **Mlles. AUSUNDON**, **THEVENOT**, and **DAMES** of Ballet.

Danse Nationale, **CORPS DE BALLET**. Pas, **MLLE. ROSATI** and **M. D'OR**, **Mlles. JULIENNE** and **LAMOUREUX**.

3. Tableau. La Cabane de Hertha.

L'Illusion, **MLLE. MARIE TAGLIONI** and **M. D'OR**, and **DAMES** of Ballet.

4. Tableau. Les Jardins Enchantés. L'Animation, **MLLE. ROSATI** and **M. D'OR**, and **DAMES** of Ballet. L'Oubli, **MLLE. MARIE TAGLIONI** and **M. D'OR**,

**Mlles. THEVENOT**, **AUSUNDON**, **JULIENNE**, **LAMOUREUX**, and **DAMES** of Ballet.

Le Châtiment—Scène Finale.

# Royal Italian Opera,



# Covent Garden,

Established in 1847, for the purpose of rendering a more perfect performance of the Lyric Drama than had hitherto been attained in this country.

The Nobility, Gentry, Subscribers, and Patrons of Music, are respectfully informed that the Season will commence

On **TUESDAY, MARCH 7th, 1848,**

and encouraged by the patronage conferred on the Theatre last year, in the production of works of the Classical School, as well as of those of the more modern Italian School, the Lessee has entered into Engagements with the most celebrated Artists in Europe, for the effective representation of OPERAS, by the most eminent Composers, without distinction of country. It has been the earnest endeavour of the Management to secure the services of the greatest living singers, Actors, and Instrumentalists, in order to present to the Musical Public the attraction of individual excellence, but, it is hoped, of an Ensemble more perfect even than that which the most accomplished Critics and Connoisseurs pronounced had been attained during the last season. The following Seventeen Operas, mounted in 1847, forming a varied *Répertoire*, can now be referred to as a guarantee for the season 1848, namely—'Semiramide,' 'L'Italiana in Algeri,' 'Il Barbiere,' 'La Gazza Ladra,' 'La Donna del Lago,' of *Rossini*; 'Lucia,' 'Elisir d'Amore,' 'Lucrezia Borgia,' 'Anna Bolena,' 'Maria di Rohan,' of *Donizetti*; 'Ernani,' 'Due Foscari,' of *Verdi*; 'Norma,' 'Sonnambula,' 'Puritani,' of *Bellini*; 'Don Giovanni,' 'Nozze di Figaro,' of *Mozart*.

For the Season 1848, the following COMPANY has been engaged for OPERA:—

PRIMI SOPRANI.  
**MADAME GRISI,**  
AND  
**MADAME PERSIANI,**  
**MADAME RONCONI,**  
AND  
**MADMOISELLE STEFFANONI.**  
**Mlle. CORBARI,**  
AND  
**MADAME CASTELLAN,**  
(Her first appearance.)  
**Mlle. ANGIOLINA ZOJA,**  
(Of the Scala, in Milan, her first appearance in this country.)  
AND  
**MADAME PAULINE GARCIA VIARDOT,**  
(Her first appearance)

CONTRALTO.  
**Mlle. ALBONI.**  
SECONDA DONNA.  
**MADAME BELLINI.**  
TENOR.  
**SIGNOR MARIO,**  
AND  
**SIGNOR SALVI,**  
**SIGNOR LAVIA,**  
**SIGNOR LUIGI MEI,**  
(From the Scala, his first appearance in this country)  
AND  
**SIGNOR LAVIA,**  
AND  
**M. ROGER,**  
(Of the Académie Royale de Musique and of the Opera Comique in Paris, his first appearance in this country.)

PRIMI BASSI BARITONI.  
**SIGNOR TAMBURINI,**  
AND  
**SIGNOR GIORGIO RONCONI.**  
PRIMI BASSI PROFONDI.  
**SIGNOR MARINI,**  
AND  
**SIGNOR CORRADI-SETTI,**  
(From the Scala and San Carlo, his first appearance in this country.)  
BASSO COMICO.  
**SIGNOR AGOSTINO ROVERE.**  
ALTRI PRIMI BASSI.  
**SIGNOR TAGLIAFICO,**  
AND  
**SIGNOR POLONINI.**  
SECONDO TENORE.  
**SIGNOR SOLDI,**  
(From the Scala.)

Director of the Music, Composer, and Conductor, - **Mr. COSTA.**

**THE ORCHESTRA**—Comprising the distinguished professors of last season, has been reinforced. The following is the list of the BAND:—*First Violins*: Messrs. Sainton (Principal), H. Blagrove, Browne, Bryeth, Dando, Doyle, Goffrie, Hill, Mellon, Mori, Patey, Thirlwall, Thomas, Watkins, Willy, Zerbini.—*Second Violins*: Messrs. Ella (Principal), W. Blagrove, Bort, Bradley, H. Griesbach, Jay, Kelly, J. Loder, Marshall, Newsham, Payton, Perry, H. Westrop, Watson, Wilkins.—*Tenors*: Messrs. Hill (Principal), Alepser, R. Blagrove, Glanville, Hann, Lyon, W. Thomas, Thomson, Trust, Westlake.—*Violoncellos*: Messrs. Lindley (Principal), Goodban, Guest, Hancock, Hatton, Hausmann, Lavenue, W. Loder, Lucas, Phillips.—*Double Basses*: Messrs. Anfossi (Principal), Campanile, Casolani, Castell, Griffiths, Howell, Pratten, Rowland, S. Severn, Vaudrelan.—*Harp*: Messrs. E. Perry, J. Trust.—*Flutes*: Messrs. Ribas, De Folly.—*Oboes*: Messrs. Barret, Nicholson.—*Clarinets*: Messrs. Lazarus, Boosé.—*Bassoons*: Messrs. Baumann, Larkin.—*Horns*: Messrs. Platt, Harper, Jarrett, Rae.—*Trumpets*: Messrs. T. Harper, Handley.—*Trombones*: Messrs. Cioffi, Smithies, Healey.—*Ophicleide*: Mr. Prospère.—*Drums*: Mr. Chipp.—*Triangle*: Mr. Seymour.—*Bass Drum*: Mr. Horton.

**THE MILITARY BAND**—Which has been also increased, will be under the direction of **Mr. GODFREY**, Bandmaster of the Coldstream Guards.

**THE CHORUS**—The powerful and numerous Chorus of last year has been strengthened by TWENTY-FOUR chosen and experienced Singers, and will number NINETY-TWO VOICES—40 LADIES and 54 MALE VOICES. CHORUS MASTER, **Signor BONCONSIGLIO.** PROMPTER, **Signor MONTERASI.**

The Season will commence with **ROSSINI'S** Opera *Seria* of

## TANCREDI.

In which **Mad. PERSIANI** & **Mlle. ALBONI** will make their first appearance this Season.

In the Month of *March*, **Madlle. ALBONI** will also appear for the First Time in **CENERENTOLA**, in which she has recently created such a sensation in Paris.—In the Month of *April*, **Mad. GRISI** will appear in **DONIZETTI'S** Opera of **LA FAVORITA**, in which **Signor MARIO**, **Signor RONCONI**, and **Signor MARINI** will also sustain principal parts.—**Mad. CASTELLAN** will appear in **ROSSINI'S** **GUILLAUME TELL**, which will be mounted with great splendour.—The Lessee has the honour to announce, that **Mad. PAULINE VIARDOT GARCIA**, whose performances in St. Petersburg, Vienna, and Berlin, in German and Italian Opera, have been attended with such unparalleled success, will arrive in this country in *April*, her engagement, extending to the end of the Season: and that **MEYERBEER'S** Grand Opera of **LES HUGUENOTS**, has been expressly adapted for the Royal Italian Opera for this distinguished Artist, for whom an entirely new *Répertoire* will be produced.—**Madlle. ZOJA**, the original and popular representative of *Maria*, in **DONIZETTI'S** **FIGLIA DEL REGGIMENTO**, at the principal Theatre in Italy, will make her First Appearance in this country in *May*.—In the Month of *July* will be produced **AUBER'S** last Opera of **HAYDEE, OU LE SECRET**, now attracting all Paris to the *Opera Comique*.

The Management has great pleasure in adding, that the Opera of "*Haydée*" will be expressly arranged for this Theatre by the Composer. **M. AUBER** has promised to assist at the production of his Opera, in which **M. ROGER**, the famed French Tenor, will make his First Appearance in his original part of "*Loredano*." **Mad. VIARDOT** will sustain the Character of "*Haydée*." In the production of the "*Huguenots*," "*Guillaume Tell*," "*Fidello*," and other chefs d'œuvre, the utmost care and attention will be bestowed: the *mise en scène* will be on the most costly scale: the Castes will include the leading Artists; and the Choral and Instrumental forces will be augmented to an unprecedented extent.

POET, and TRANSLATOR of the LIBRETTI, **Signor MAGGIONI.**

### ARRANGEMENTS FOR THE BALLET.

The rule which gave such satisfaction to the musical public last season, that no divertimento should be suffered between the acts of operas, will be strictly adhered to. The performances will terminate with a ballet. During the season the following eminent Danseuses will appear:—

**MADAME FLORA FABBRI,**  
(Her first appearance.)

**Mlle. CAMILLE,**  
(Her first appearance these four years.)

**Mlle. CELESTE STEPHAN,**  
**Mlle. HONORE,**  
(Her first appearance.)

**Mlle. LEOPOLDINE BRUSSI,**  
(Premiere Danseuse of the Imperial Theatre in Vienna, her first appearance in this country.)

**Mlle. THIERRY,**  
(Of the Fenice, in Venice, her first appearance in this country.)

**Mlle. LUCILE GRAHN,**  
(Her first appearance.)

**Mlle. ELIZABETH ROBERT,**  
(Premiere Danseuse of the Académie Royale de Musique in Paris, her first appearance in this country.)

**Mlle. LANGHER,**  
(Of the Scala, her first appearance in this country.)  
**Mlle. ELIZABETTA FERRANTE,**  
(Of the Scala, her first appearance.)

**M. SILVAIN,**  
**M. BRETIN,**  
(Their first appearance.)  
**M. GONTIÉ, &c.**

And a numerous body of Coryphées, Promineuses, and Figurantes.

*Maitres de Ballet*, **M. CASATI**, (of the Scala at Milan); **M. APPIANI** (from the principal Theatres in Italy, France, and Belgium).  
*Regisseur de la Danse*, **M. O'BRYAN**. Leader of the Band, **Mr. ALFRED MELLON**. Composer, **SIGNOR BILETTA.**

During the Season New Ballets and Diversissements will be produced for the leading Artists.

The Scenery by **Messrs. GRIEVE and TELBIN**. Premiere Artiste Costumiere, **Mrs. E. BAILEY.**

The SUBSCRIPTION will consist of Forty-six Nights, commencing Tuesday, March 7th, and terminating Saturday, August 12th. The following are Terms for the Season:—BOXES—GRAND TIER, 250 Guineas; FIRST TIER, 200 Guineas; PIT TIER, 200 Guineas; SECOND TIER, 180 Guineas; THIRD TIER, 125 Guineas; FOURTH TIER, 95 Guineas. STALLS—PIT, 35 Pounds; FIRST AMPHITHEATRE, 25 Pounds.

Tickets, Stalls, and Boxes for the night or season, to be obtained at the Box-Office, and at the principal Libraries and Music Sellers. The performances will commence at Half-past Eight o'clock on Tuesdays; and at Eight precisely on Saturdays. The approaches to the Theatre will be greatly improved.—The Box-Office is open from Eleven till Five o'clock.

Royal Italian Opera, Covent Garden, February 1st, 1848.

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